OTOKAR ŠEVČÍK

VIOLIN STUDIES

OPUS 2 PART 2

SCHOOL OF BOWING TECHNIQUE

SCHULE DER BOGENTECHNIK

ÉCOLE DE LA TECHNIQUE DE L'ARCHET

BOSWORTH

Sevcik

School of Bowing Techniques, Op.2

Book 2

No.13

Study in Triplets
With 105 Variants in the Bowing

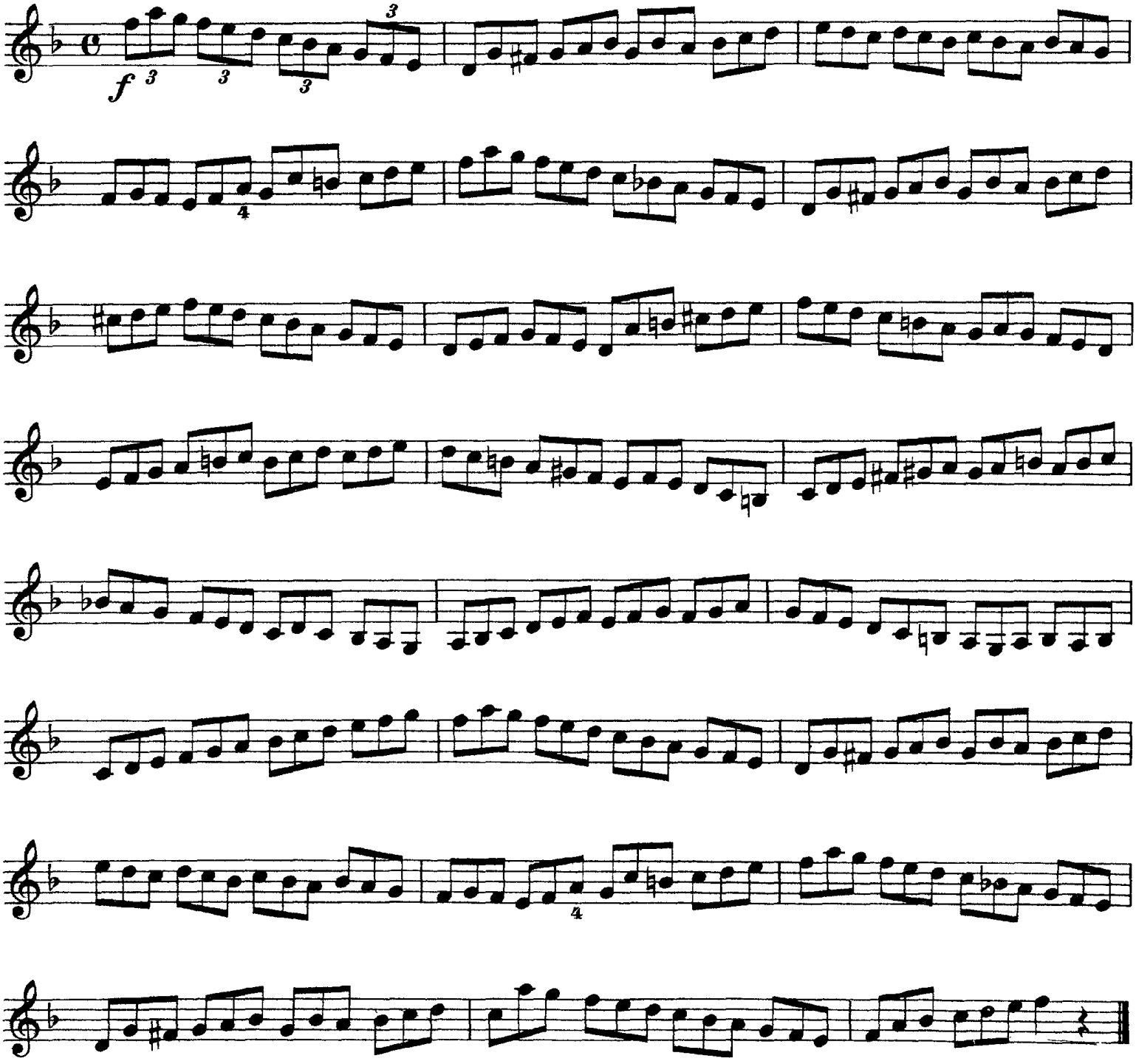
For the same Study in the 7th position, see No.26.

Nº 13

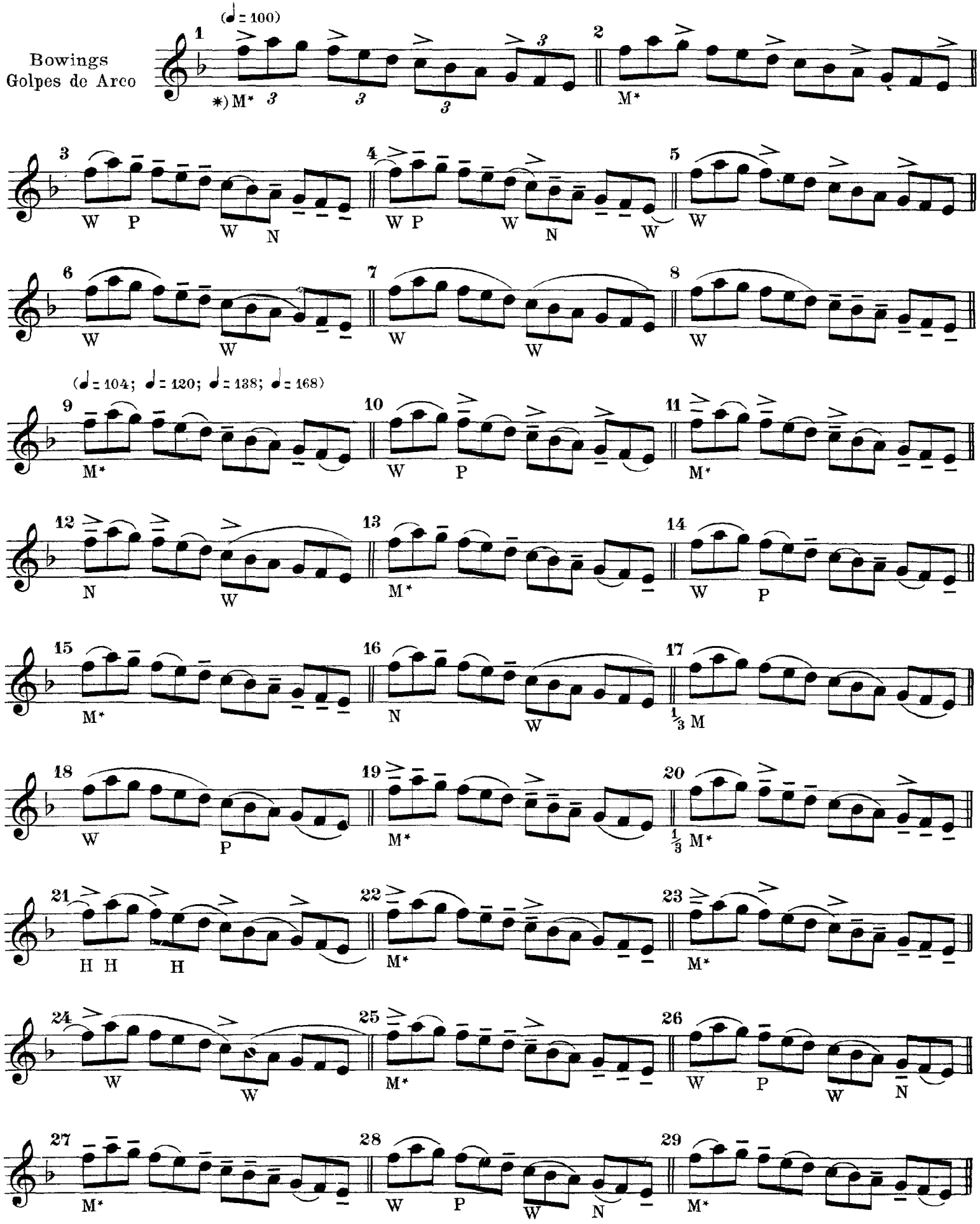
Estudio en Tresillos
con 105 cambios de golpes de arco

El mismo en la 7ª posición, véase Nº 26.

Allegro

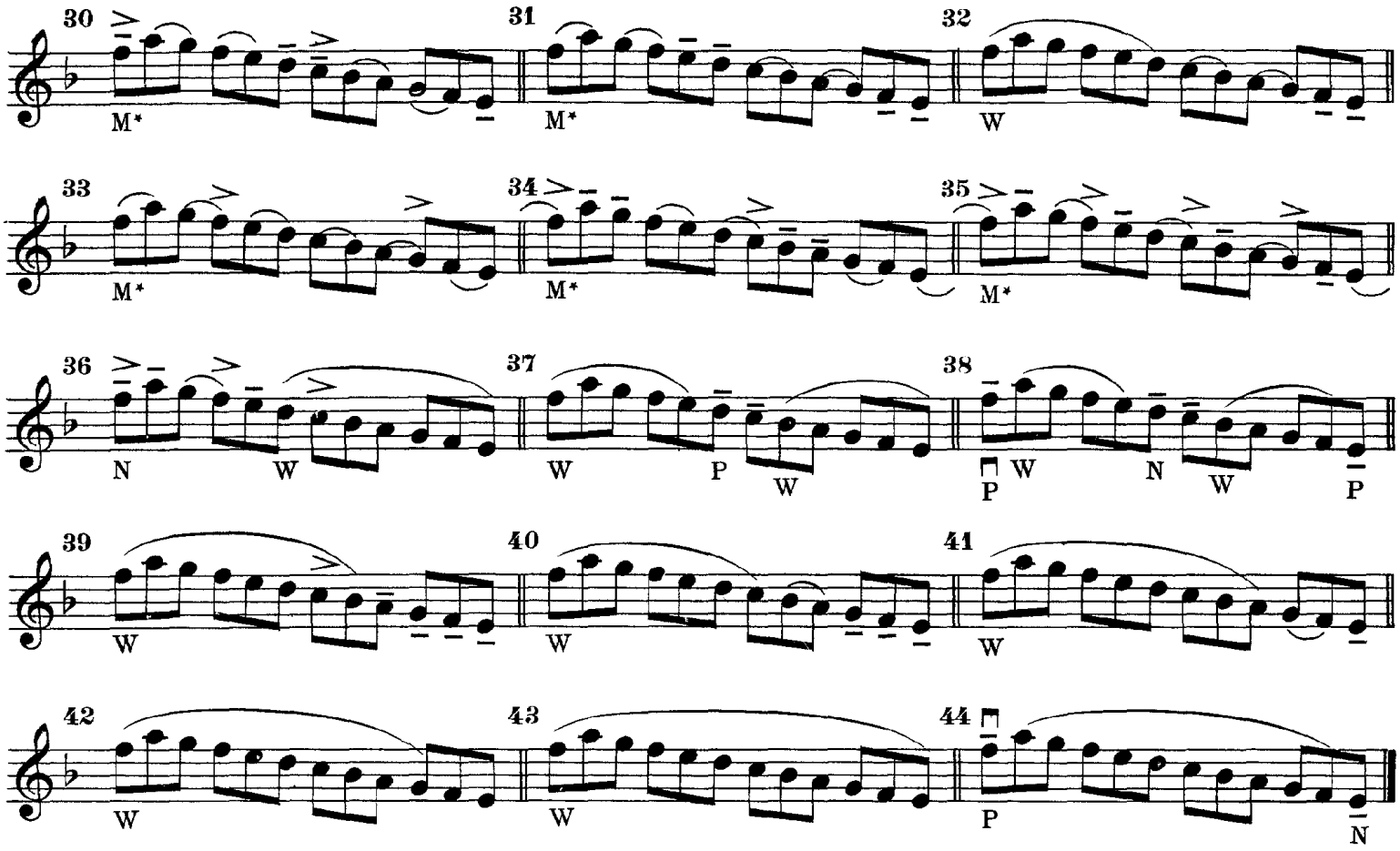


Bowings
Golpes de Arco



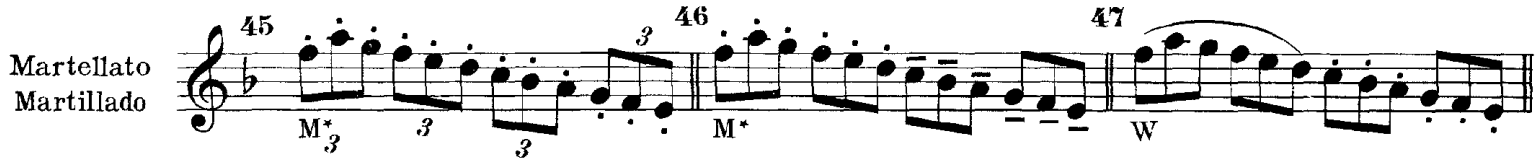
) All bowings marked M are to be practised in the middle of the bow, at the point, and at the nut.

) Todos los golpes de arco marcados M deben practicarse en el medio, en la punta y en el talón del arco.

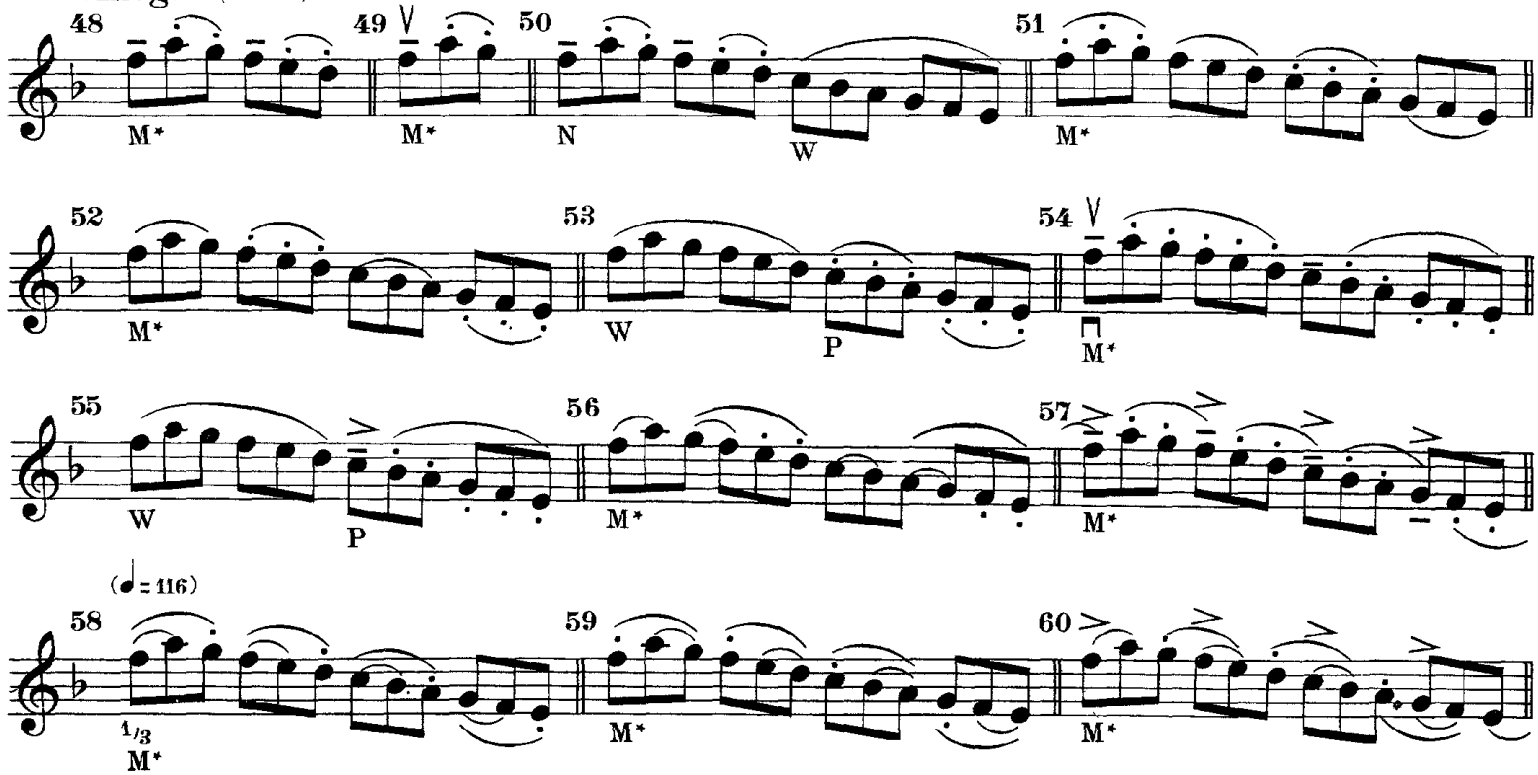


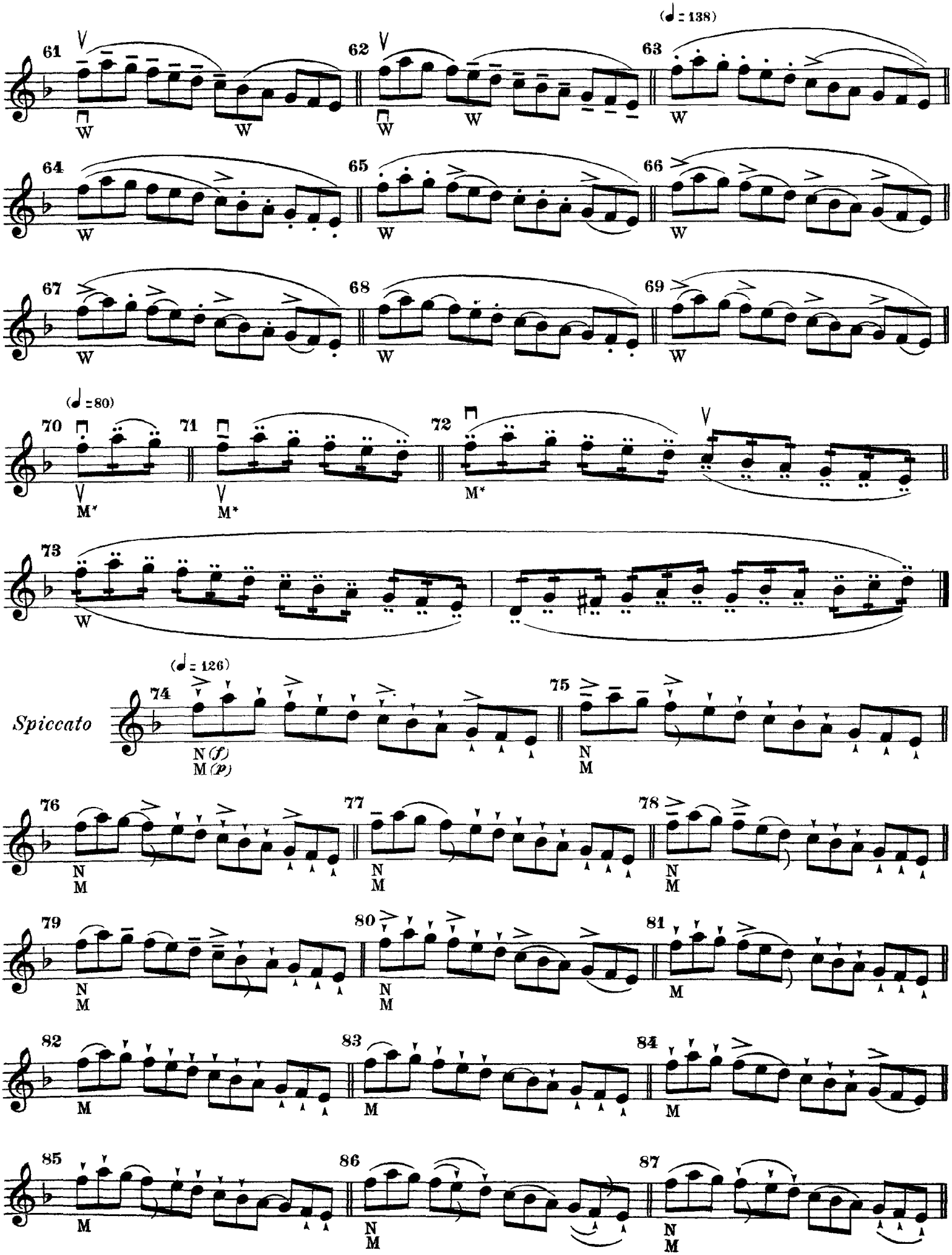
Moderato (♩ = 92)

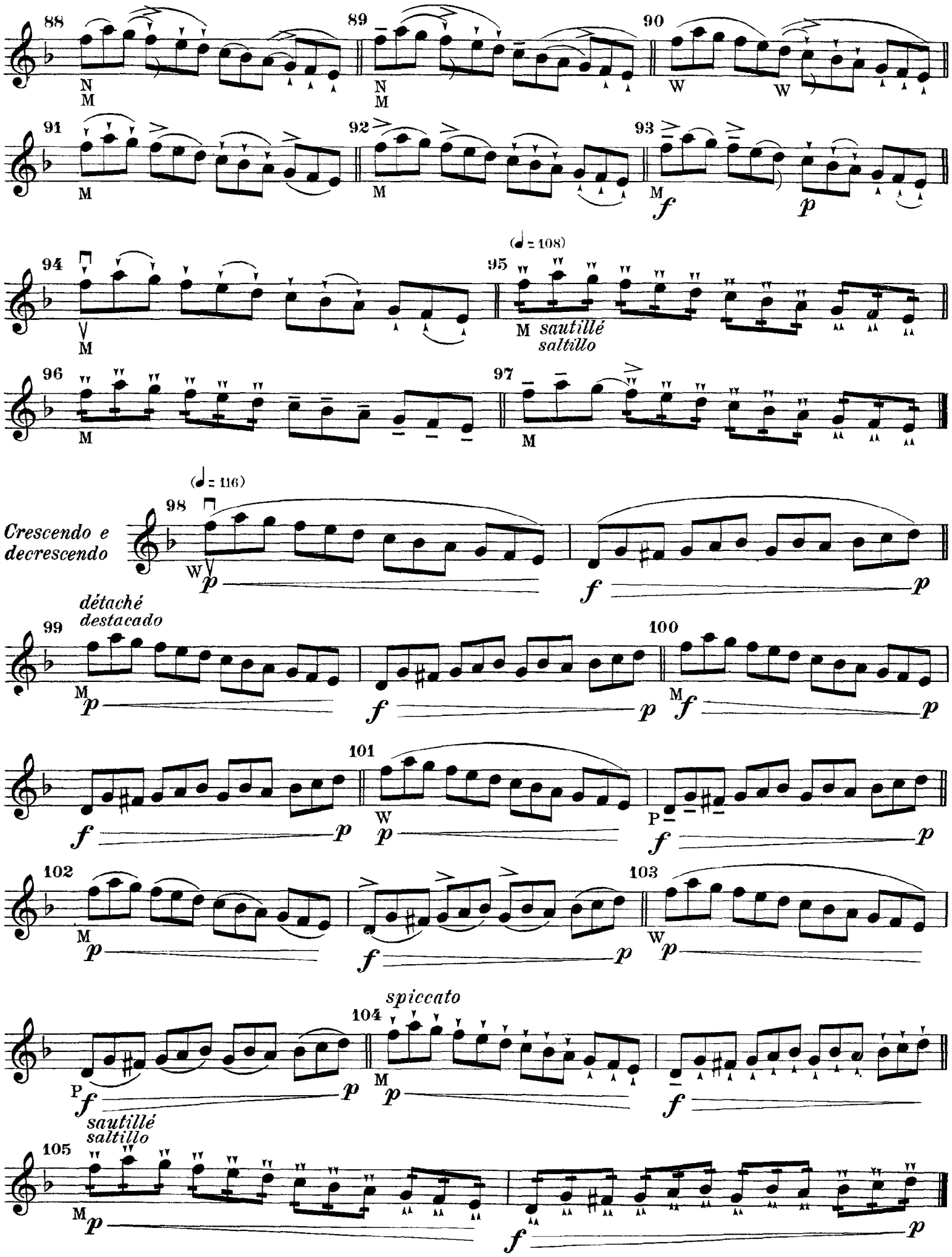
Martellato
Martillado



Allegro (♩ = 138)




(♩ = 138)
(♩ = 80)
(♩ = 126)
Spiccato
N (f)
M (p)


88
89
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
(♩ = 108)
(♩ = 116)
Crescendo e decrescendo
détaché
destacado
sautillé
saltillo
spiccato
sautillé
saltillo

No.14

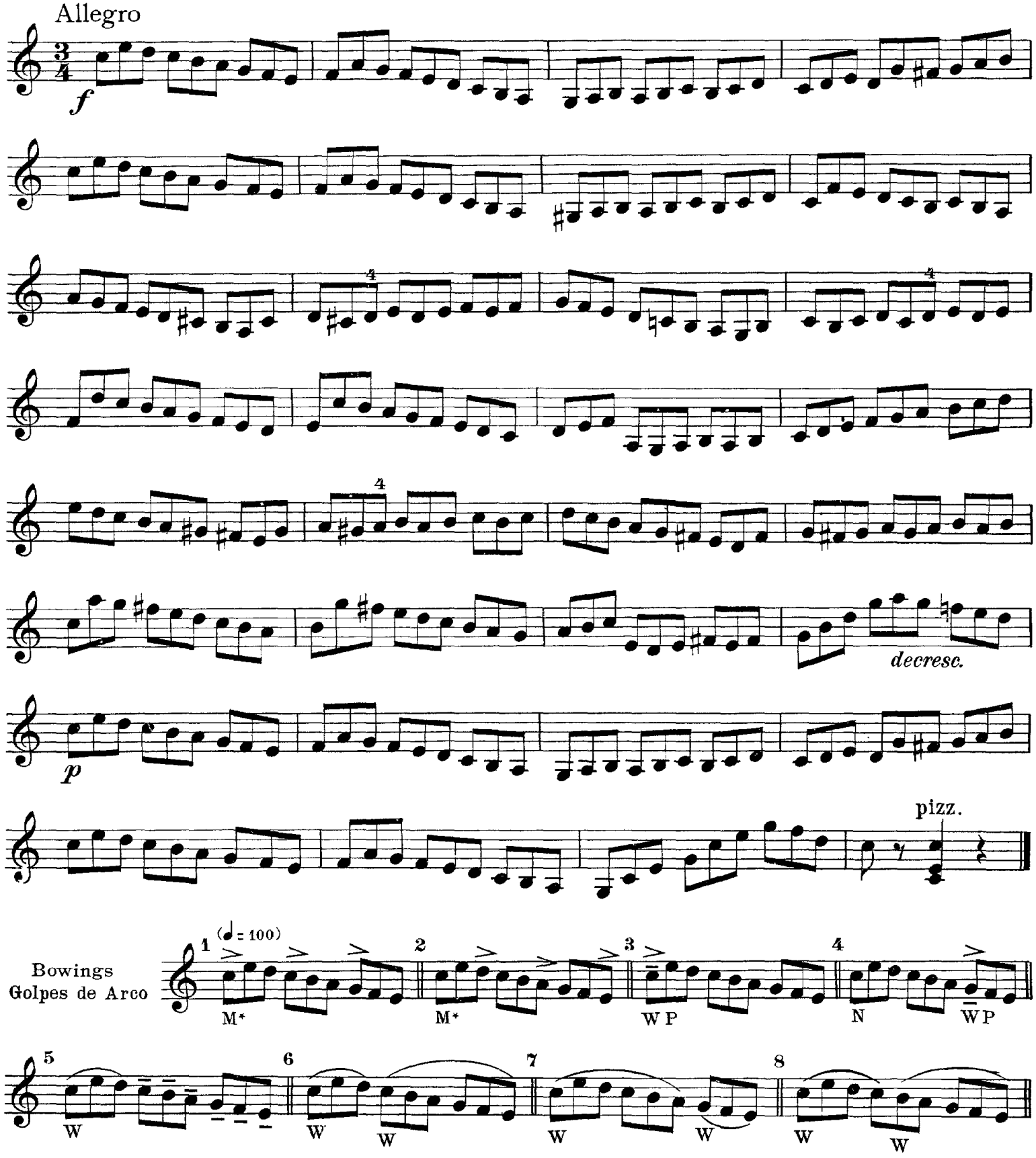
Study in Triplets (three-four time) with 77 different Bowings

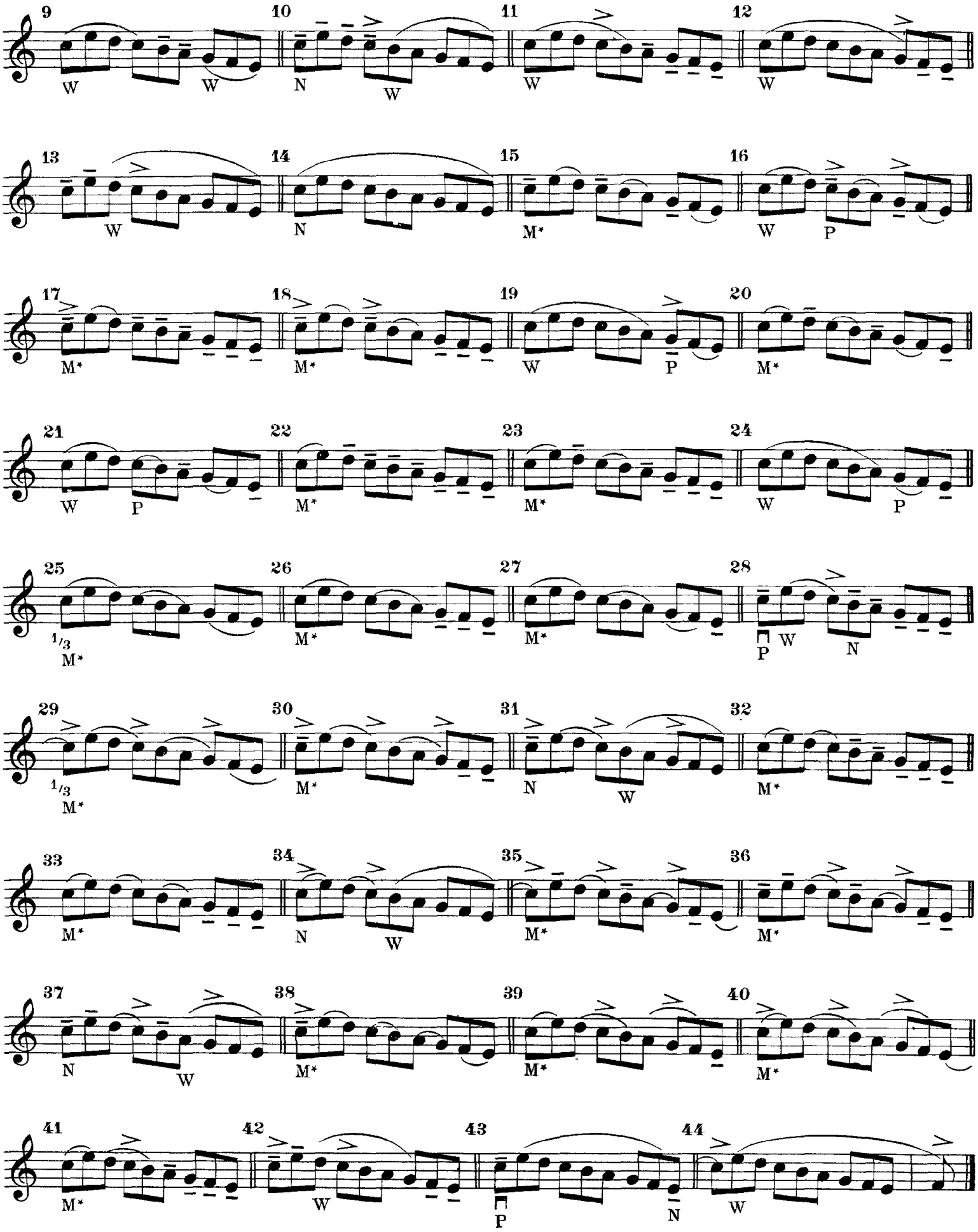
For the same Study in the 4th position, see No.25.

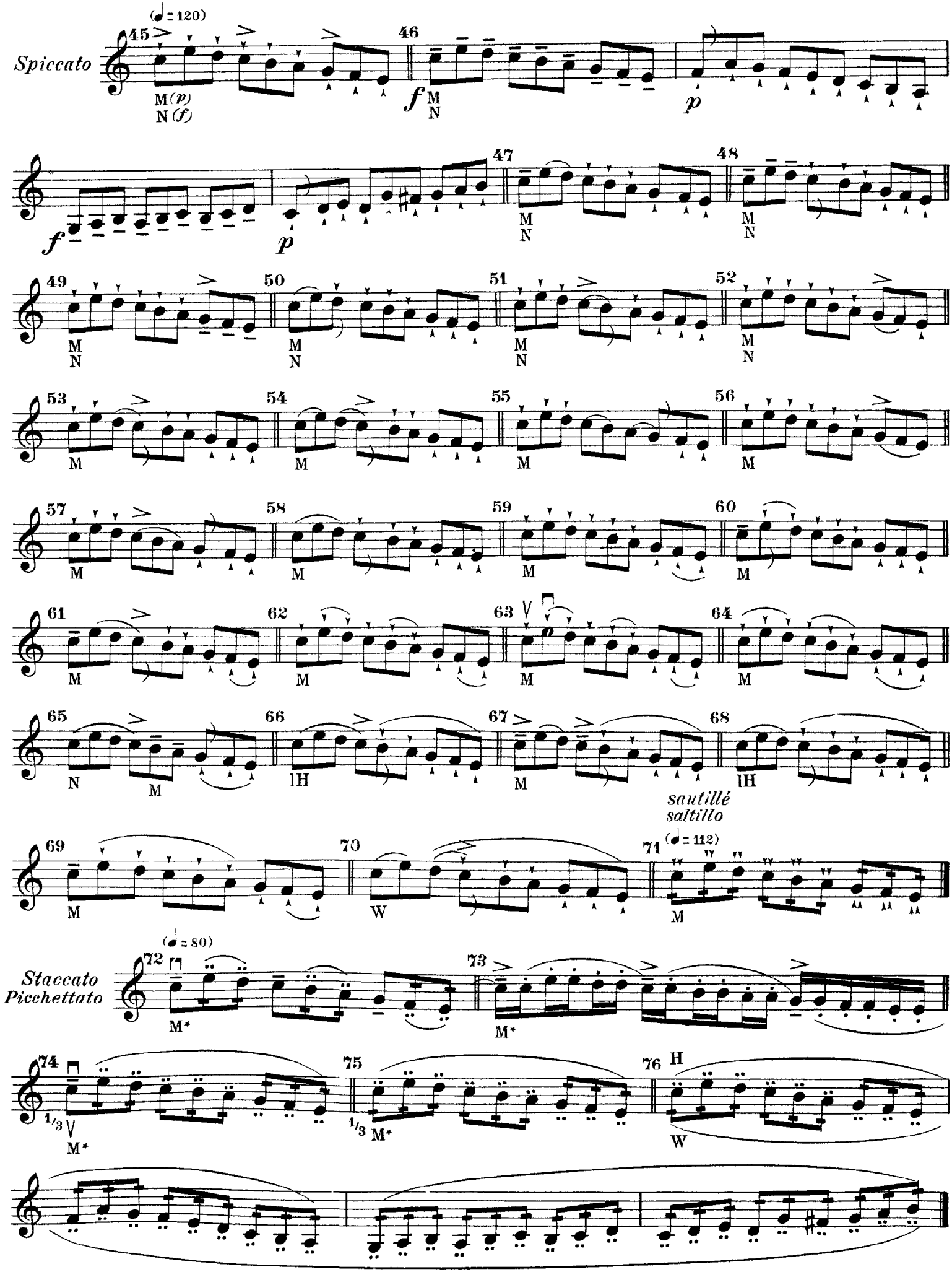
Nº 14

Estudios en Tresillos (compás $\frac{3}{4}$) con 77 cambios de golpes de arco

El mismo estudio en la 4ª posición, véase Nº 25.




9 W W
10 N W
11 W
12 W
13 W
14 N
15 M*
16 W P
17 M*
18 M*
19 W P
20 M*
21 W P
22 M*
23 M*
24 W P
25 1/3 M*
26 M*
27 M*
28 P W N
29 1/3 M*
30 M*
31 N W
32 M*
33 M*
34 N W
35 M*
36 M*
37 N W
38 M*
39 M*
40 M*
41 M*
42 W
43 P N
44 W


(♩ = 120)
Spiccato
45
M (p)
N (f)
46
f
M
N
p
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
sautillé
saltillo
69
70
71
(♩ = 112)
(♩ = 80)
Staccato
Picchettato
72
73
74
75
76
H
W

No. 15

Study in Sixteenth-Notes (six-eight time) with 64 different Bowings

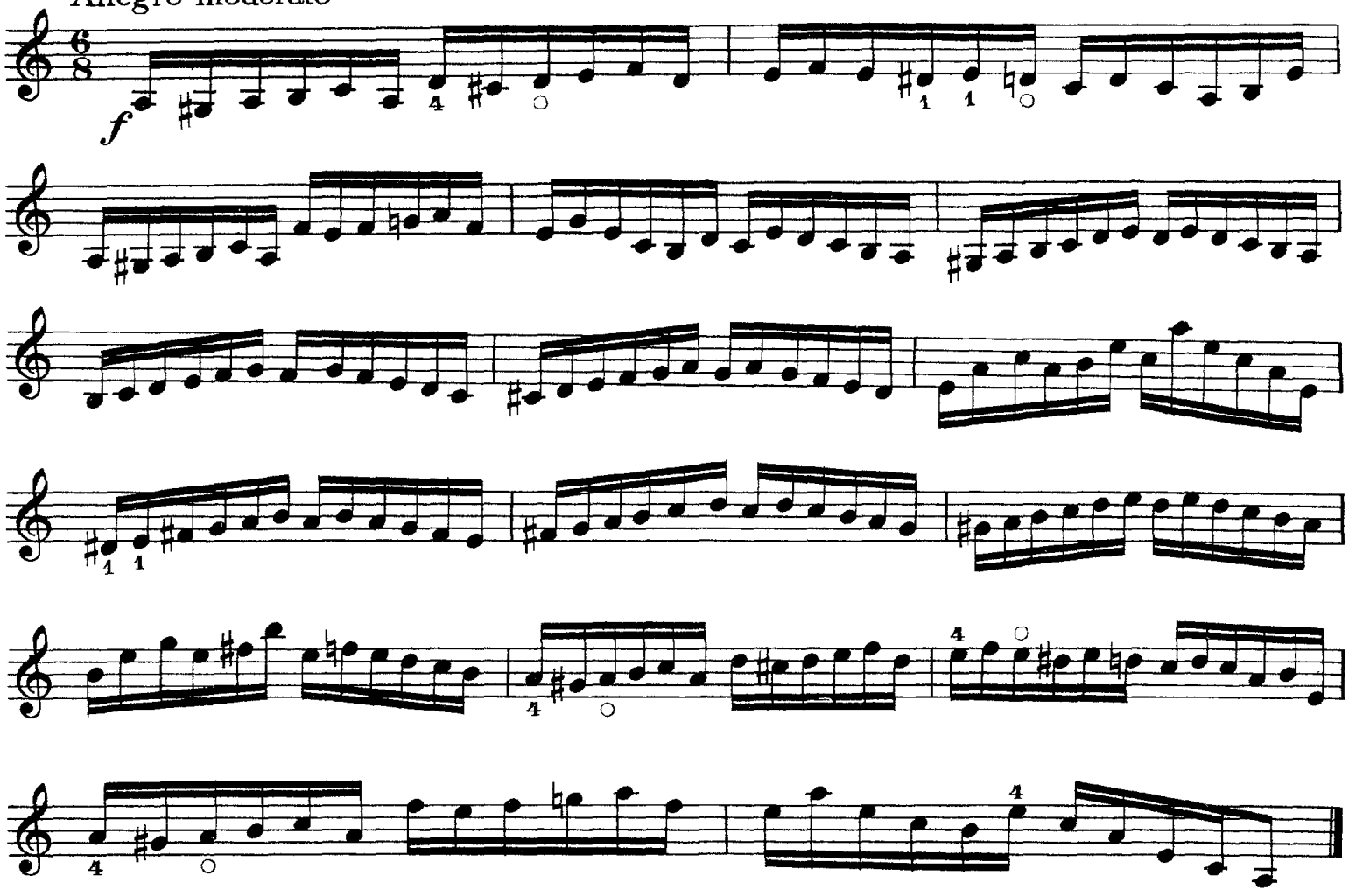
For the same Study in the 4th position, see No. 27.

Nº 15

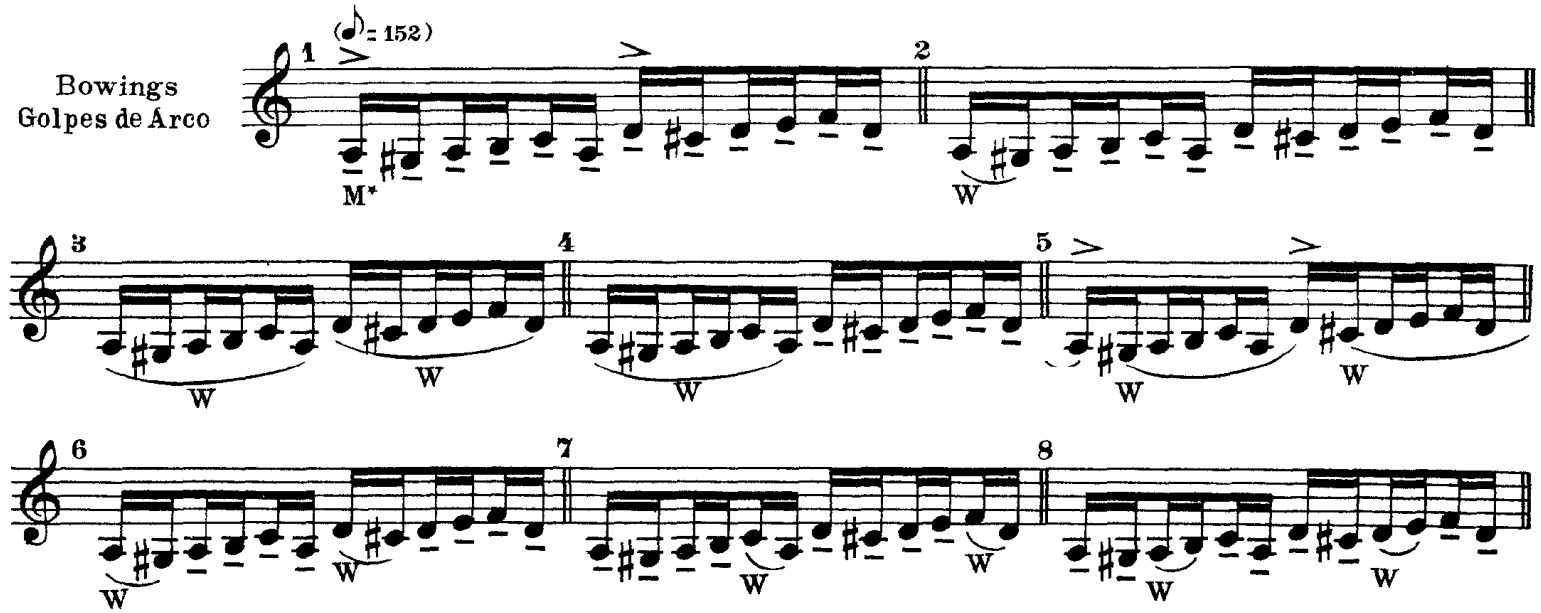
Estudio en semicorcheas (compás $\frac{6}{8}$) con 64 cambios de golpes de arco

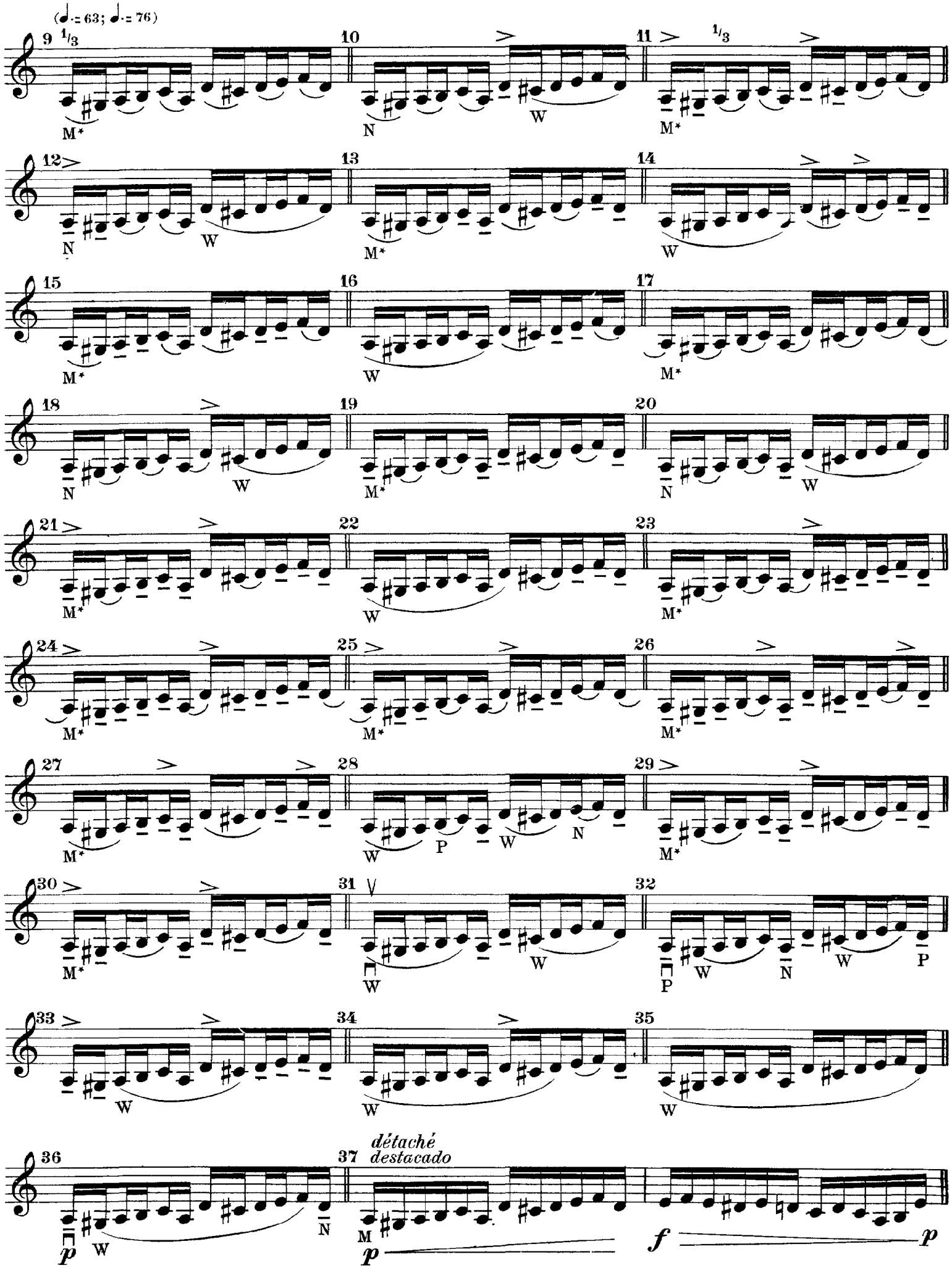
El mismo estudio en la 4ª posición, véase Nº 27.

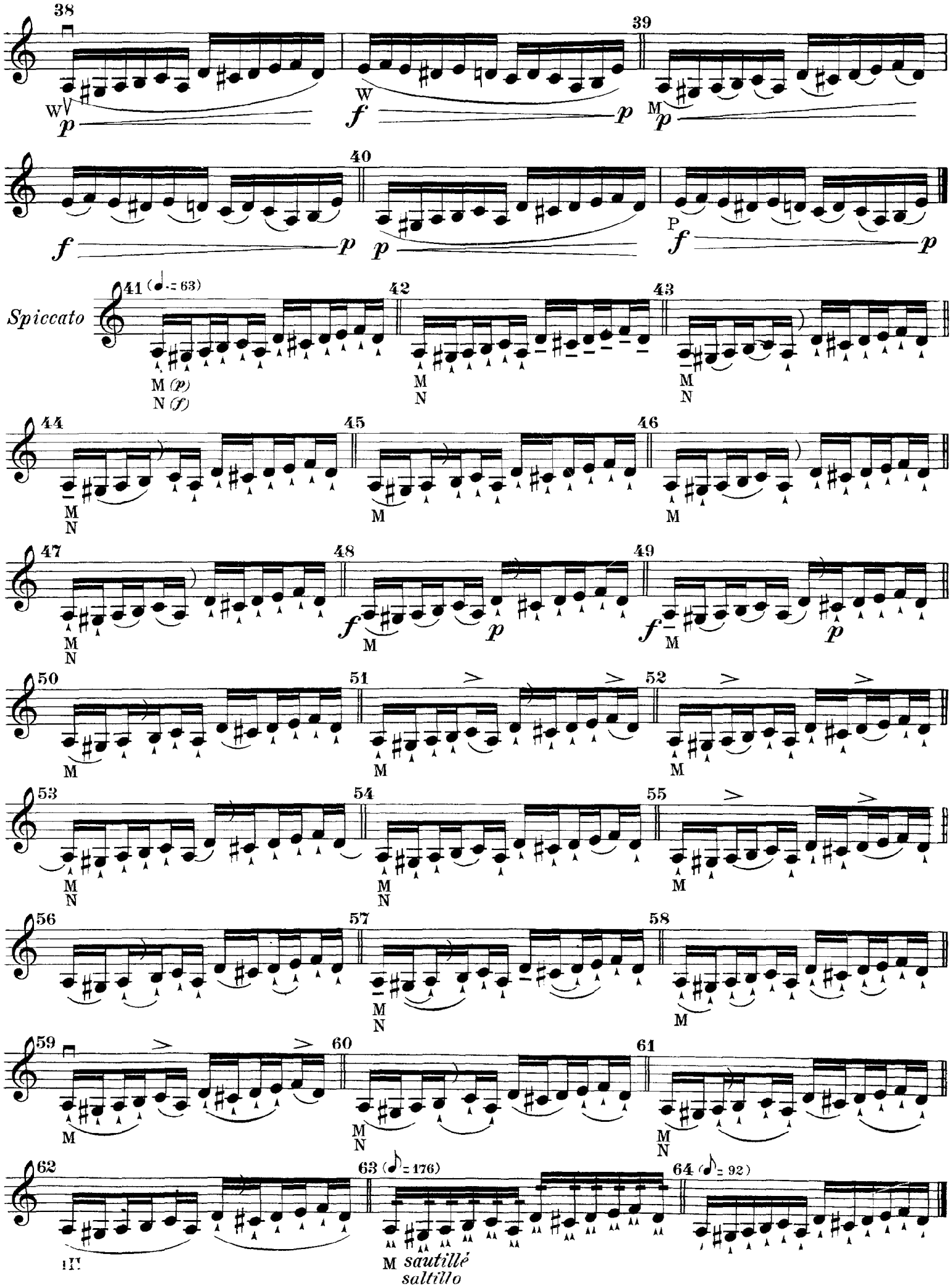
Allegro moderato



Bowings
Golpes de Arco




(♩.= 63; ♩.= 76)
détaché
destacado

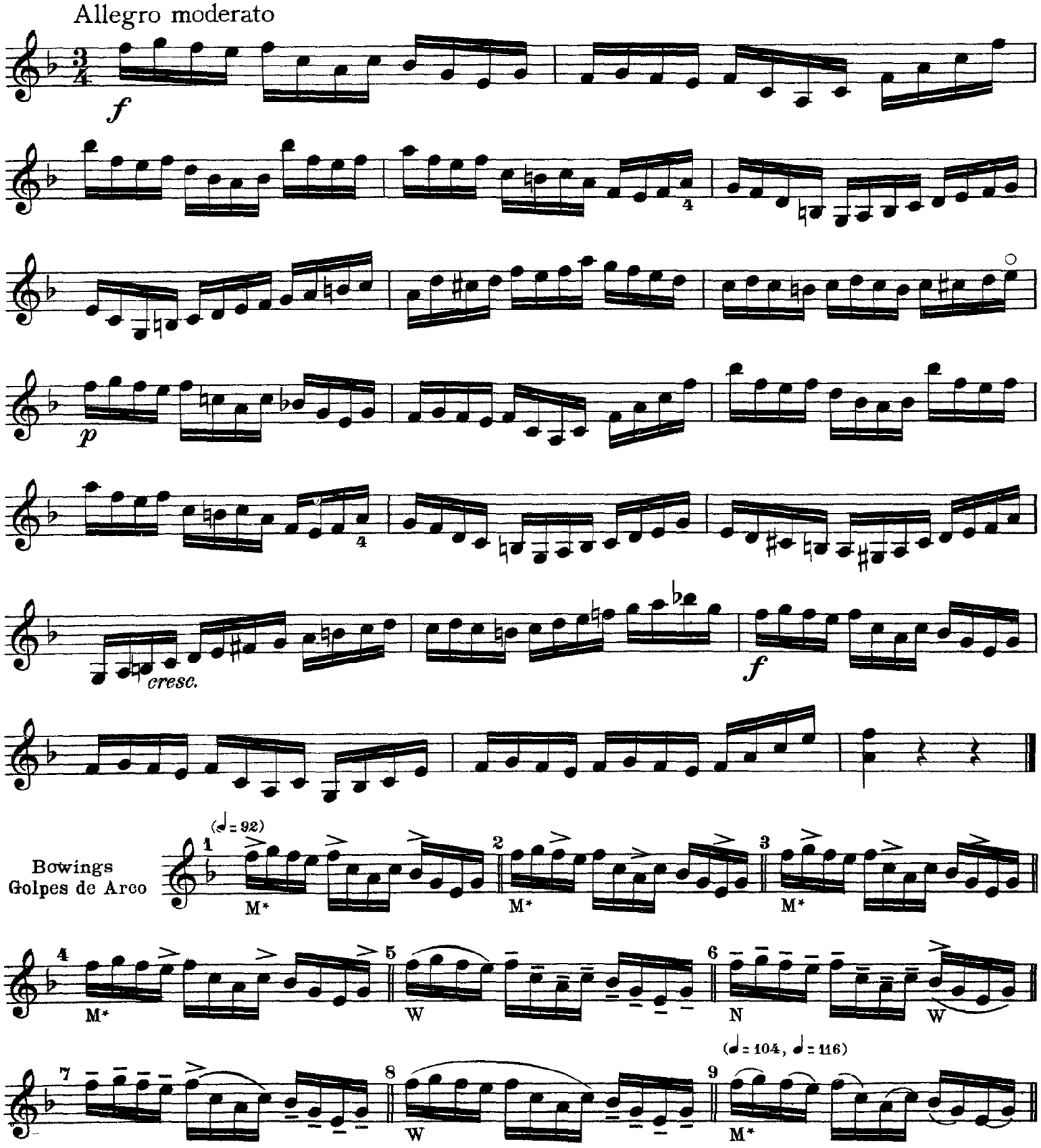

Spiccato
M (p)
N (f)
M sautillé
saltillo

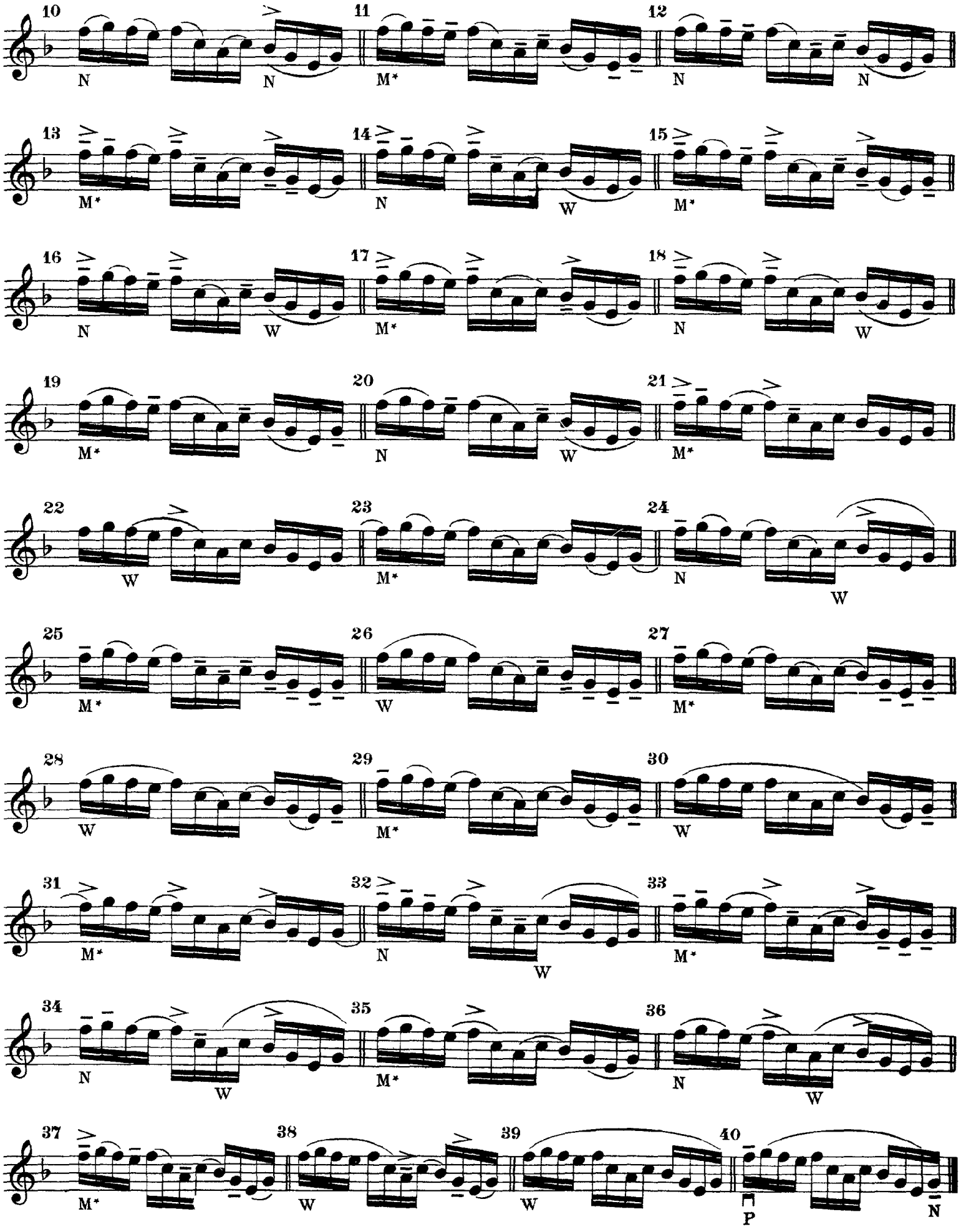
No. 16

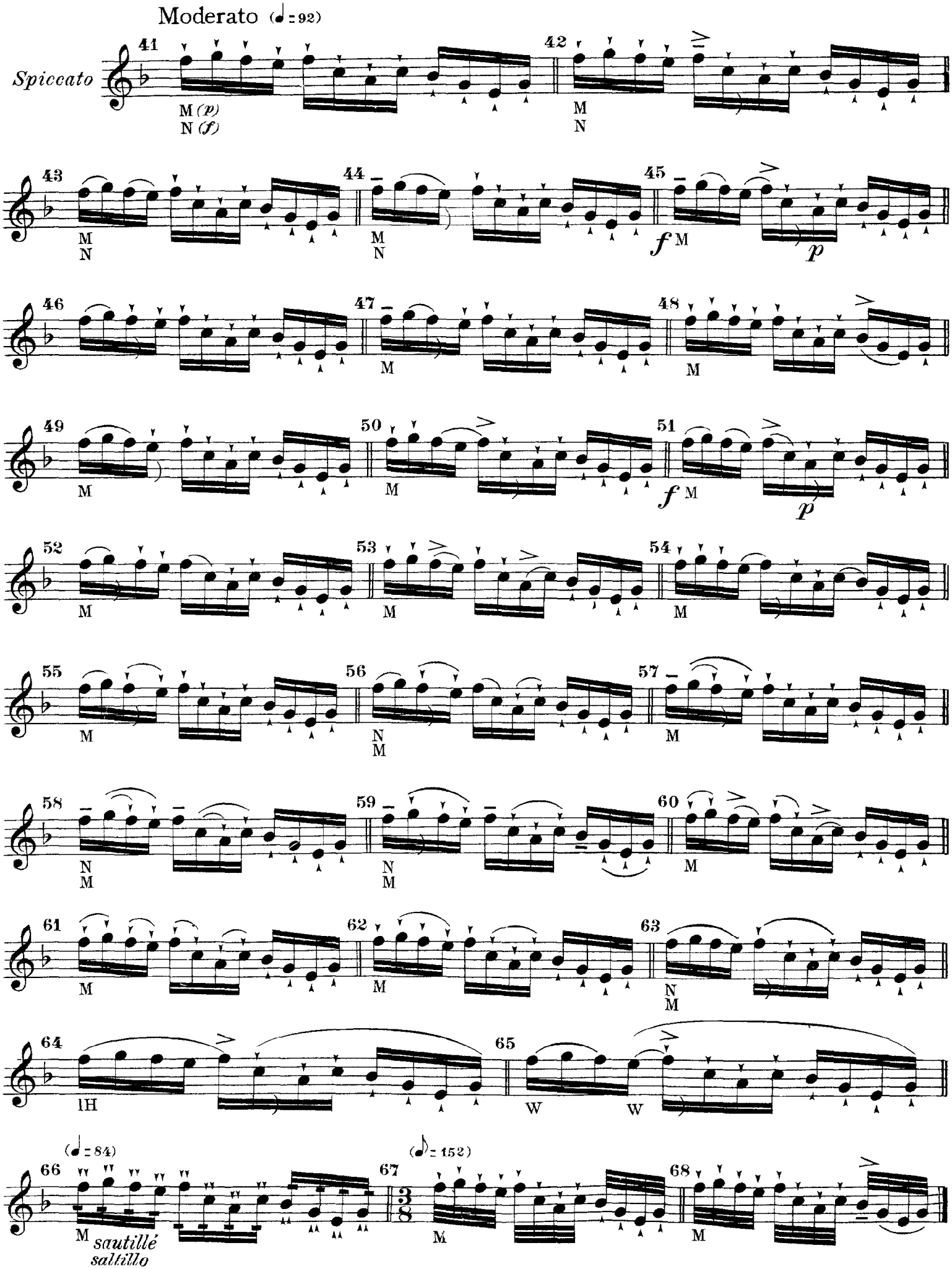
Study in Sixteenth-Notes (three-four time) with 68 different Bowings

Nº 16

Estudio en semicorcheas (compás $\frac{3}{4}$) con 68 cambios de golpes de arco




10 N N
11 M*
12 N N
13 M*
14 N W
15 M*
16 N W
17 M*
18 N W
19 M*
20 N W
21 M*
22 W
23 M*
24 N W
25 M*
26 W
27 M*
28 W
29 M*
30 W
31 M*
32 N W
33 M*
34 N W
35 M*
36 N W
37 M*
38 W
39 W
40 P N


Moderato (♩ = 92)
Spiccato
41
M (p)
N (f)
42
M
N
43
M
N
44
M
N
45
f M
p
46
47
M
48
M
49
M
50
M
51
f M
p
52
M
53
M
54
M
55
M
56
N
M
57
M
58
N
M
59
N
M
60
M
61
M
62
M
63
N
M
64
1H
65
W
W
(♩ = 84)
66
M
sautillé
saltillo
(♪ = 152)
67
3/8
M
68
M

No. 17

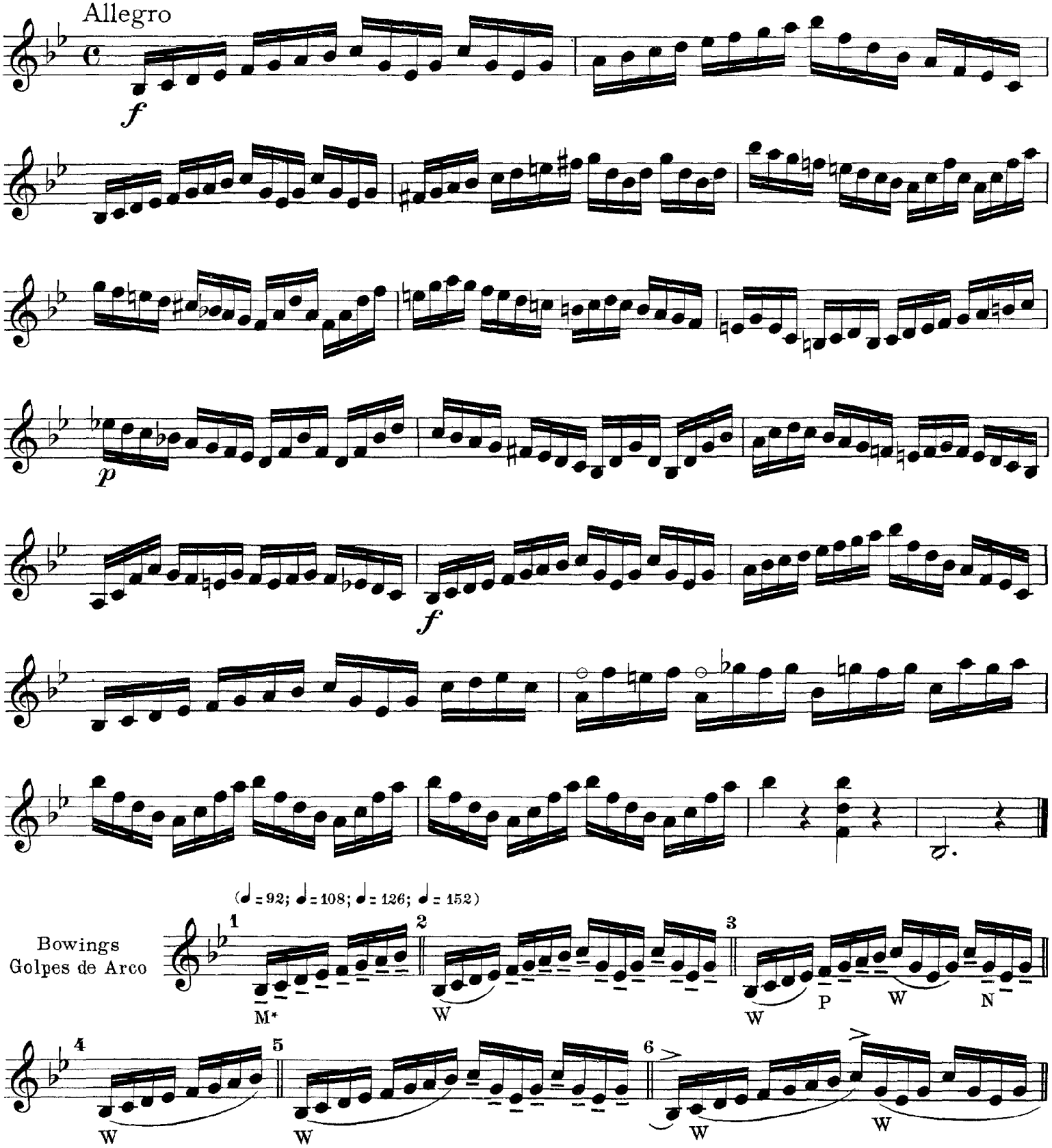
Study in Sixteenth-Notes (four-four, or common,time) with 131 different Bowings

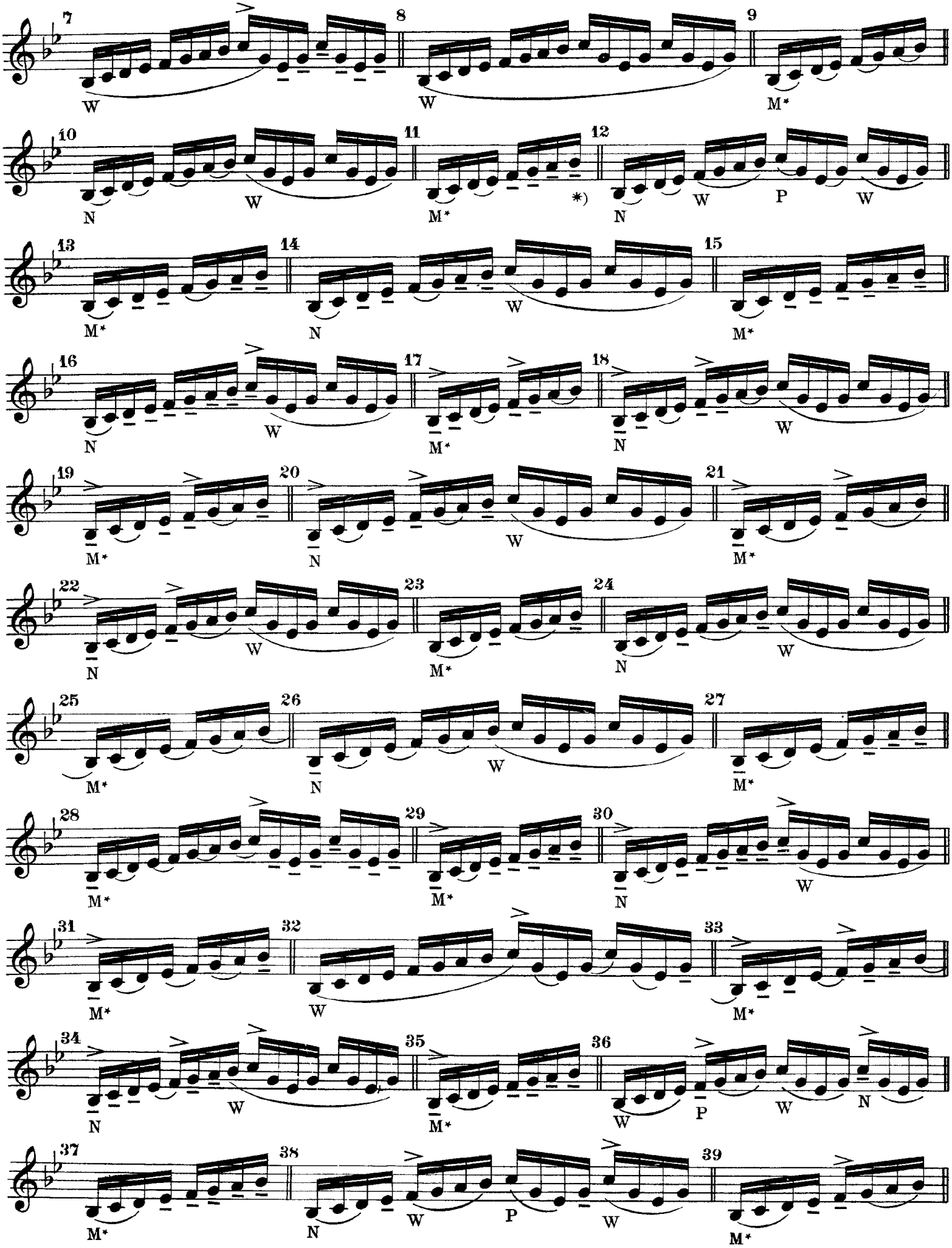
For the same Study in the 5th position, see No.28.

Nº 17

Estudio en semicorcheas (compás $\frac{4}{4}$ ó Compasillo) con 131 cambios de golpes de arco

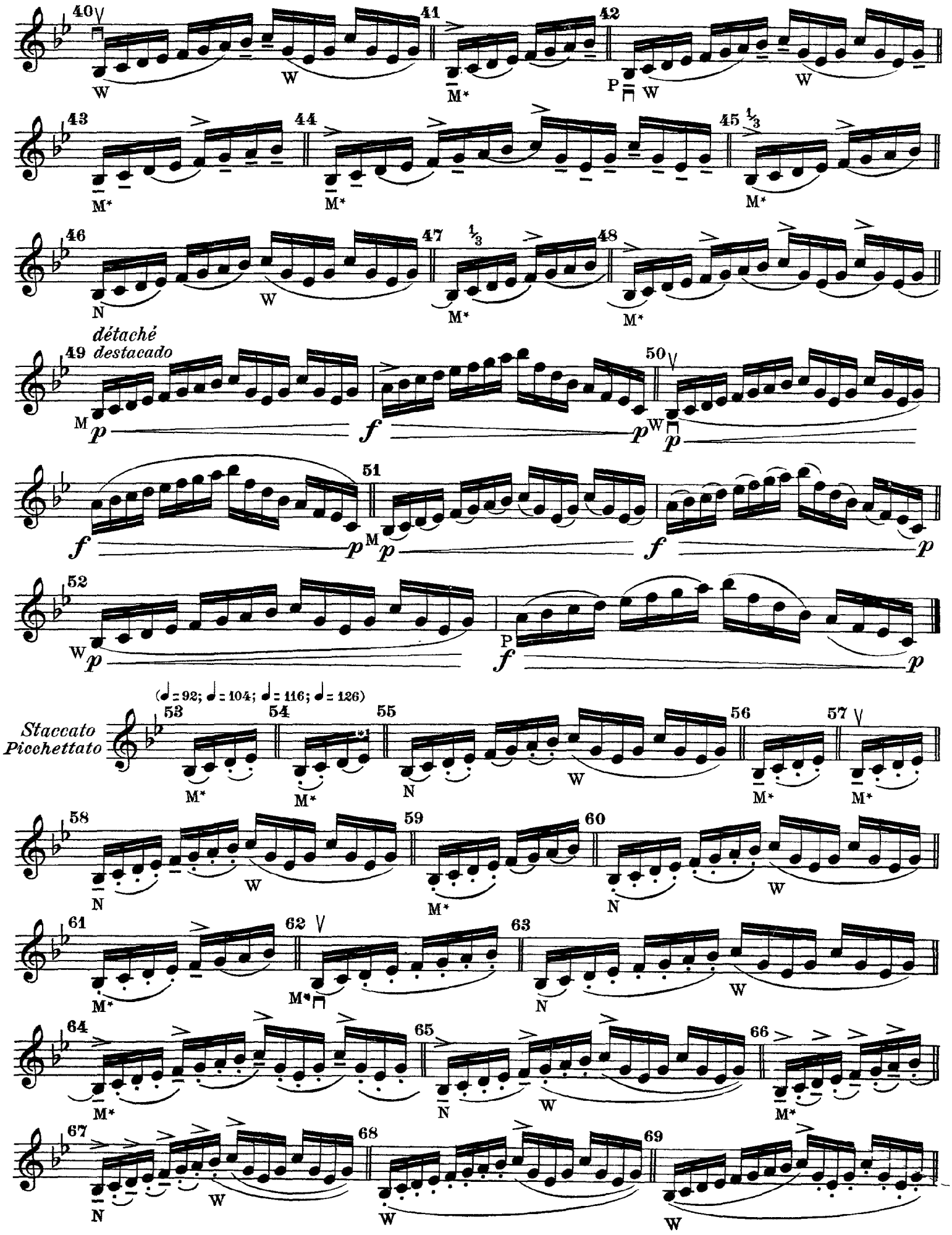
El mismo estudio en la 5ª posición, véase Nº 28

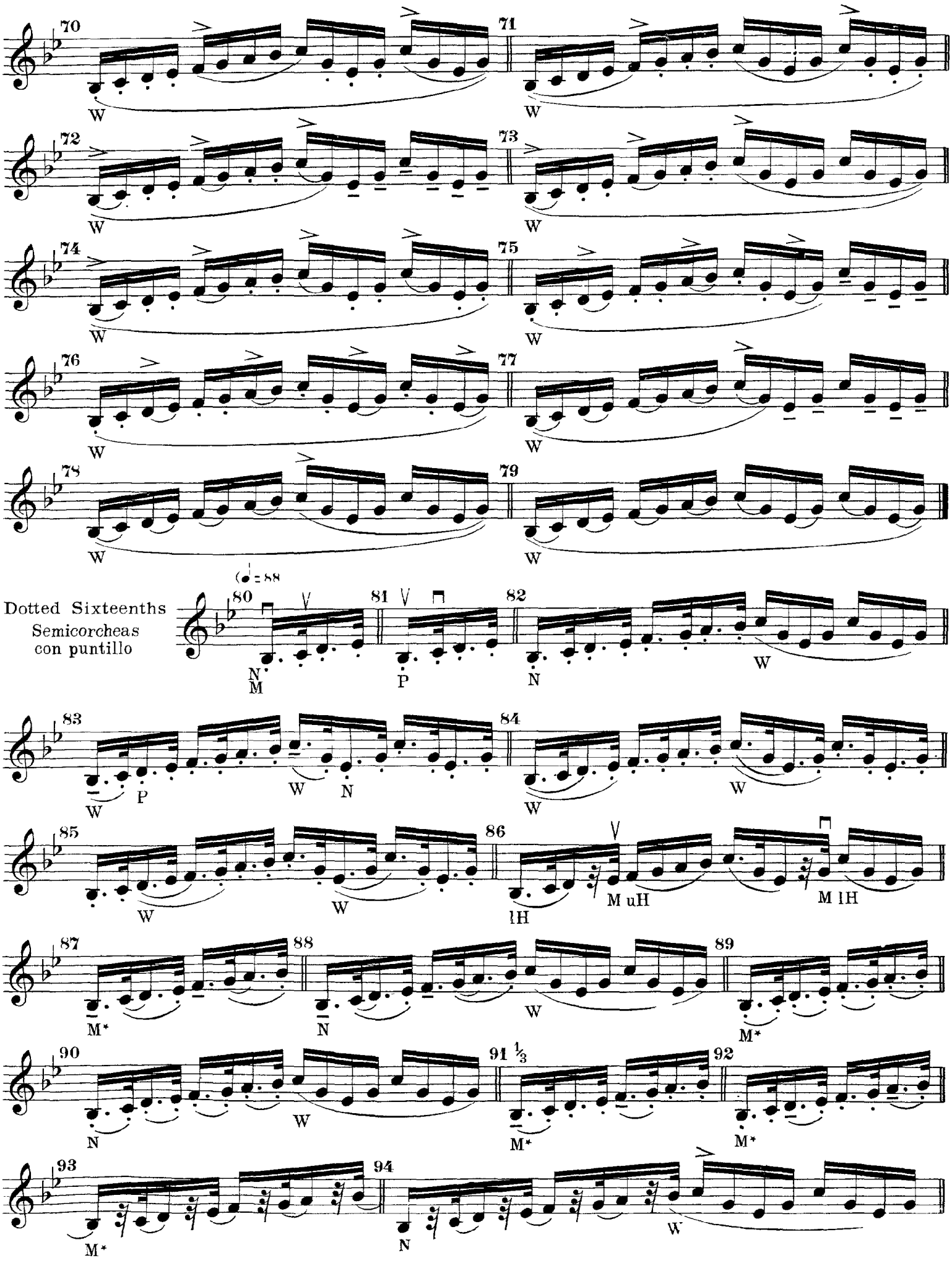


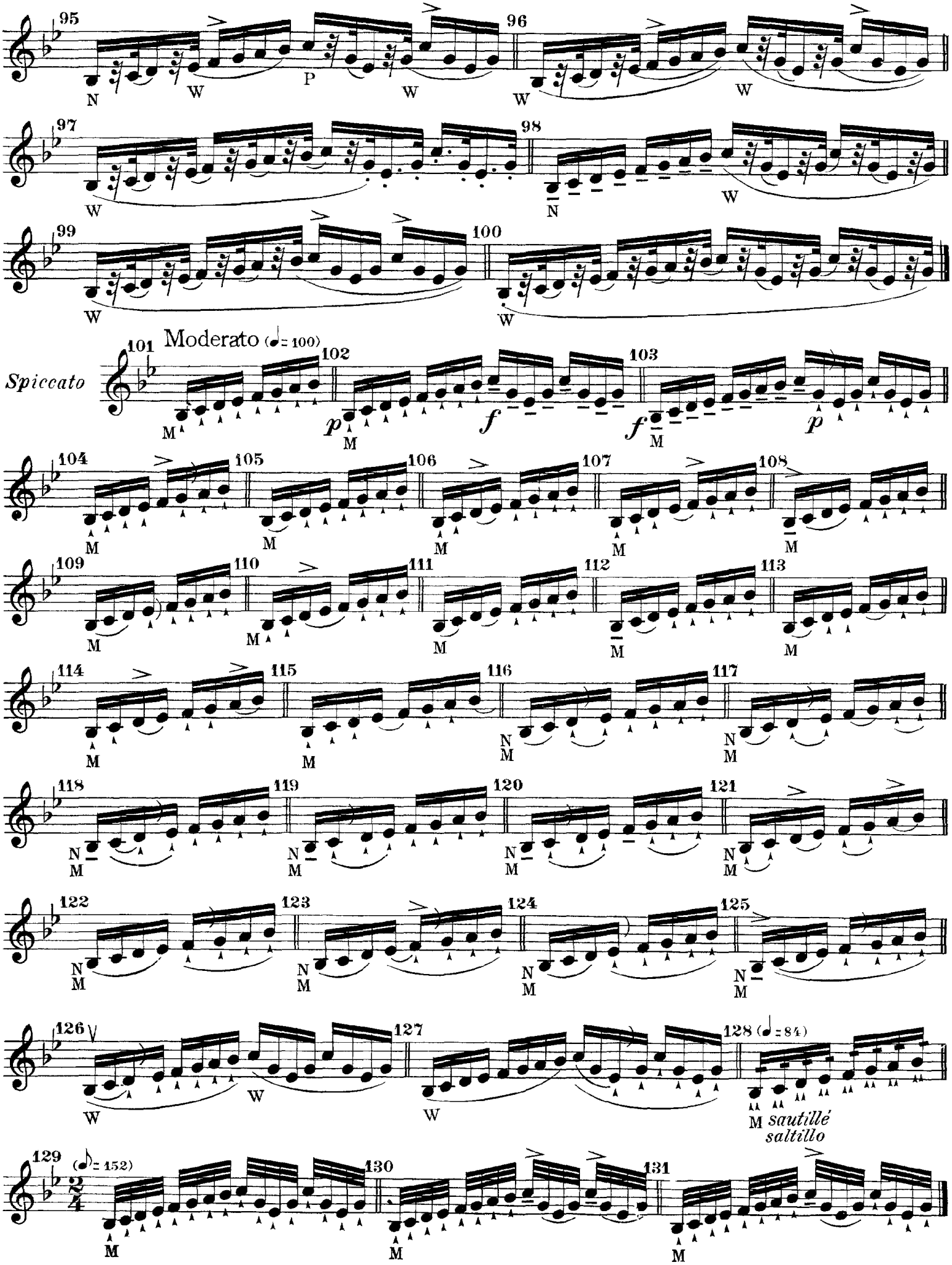


*) The second half of each measure exactly like the first.

*) La segunda mitad del compás, como la primera.


40
41
42
43
44
45
1/3
46
47
1/3
48
détaché
destacado
49
50
51
52
(♩= 92; ♩= 104; ♩= 116; ♩= 126)
Staccato
Picchettato
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69


70
71
72
73
74
75
76
77
78
79
(♩= 88)
Dotted Sixteenths
Semicorcheas
con puntillo
80
81
82
83
84
85
86
87
88
89
90
91 1/3
92
93
94
W
N
M
P
M*
lH
M uH
M lH


95
96
97
98
99
100
Moderato (♩= 100)
Spiccato
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128 (♩= 84)
sautillé
saltillo
129
(𝅗𝅥= 152)
130
131

Pianissimo Exercises over the Fingerboard For Developing Softness of Tone

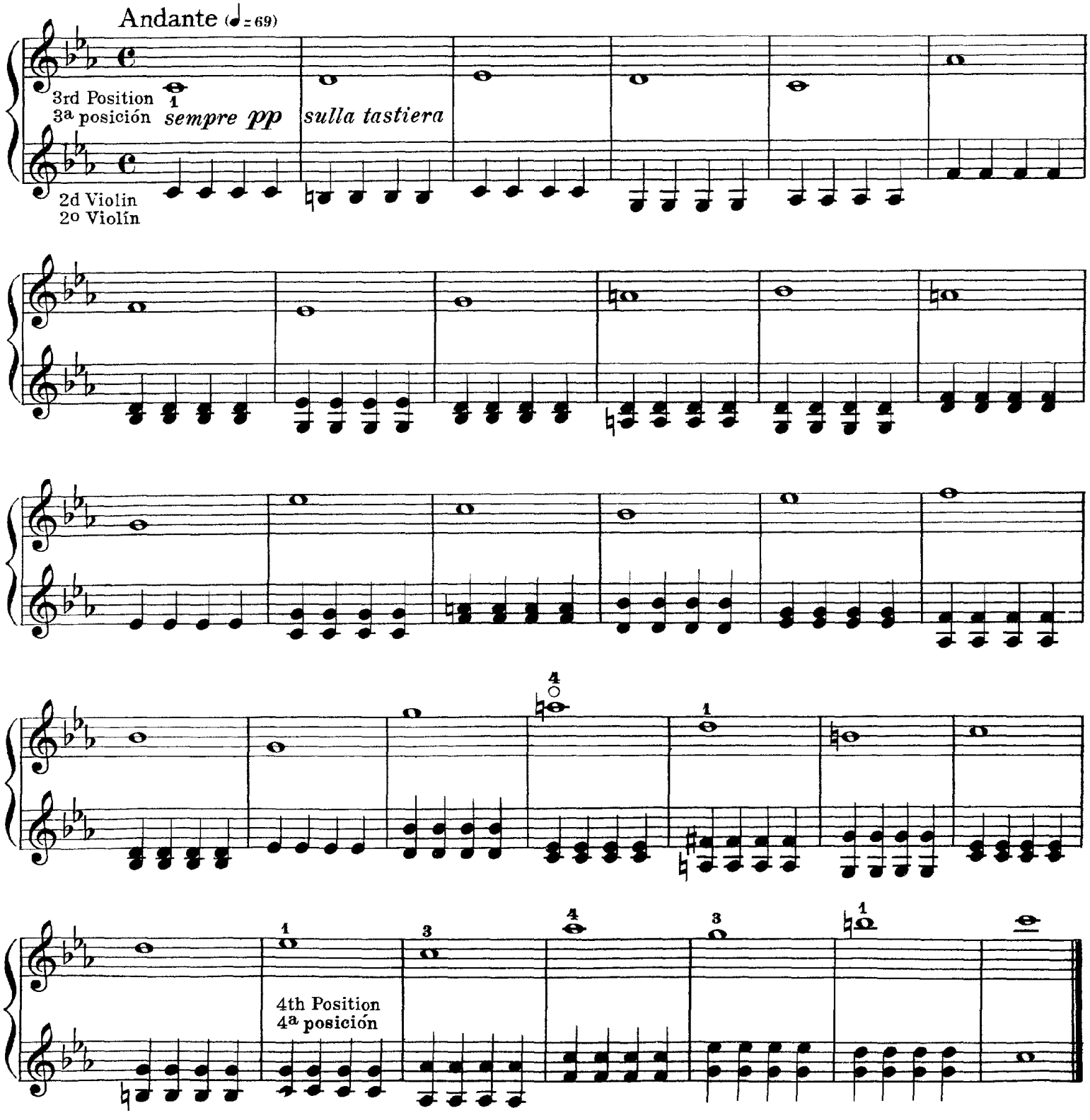
No. 18

Exercise with 30 Variants

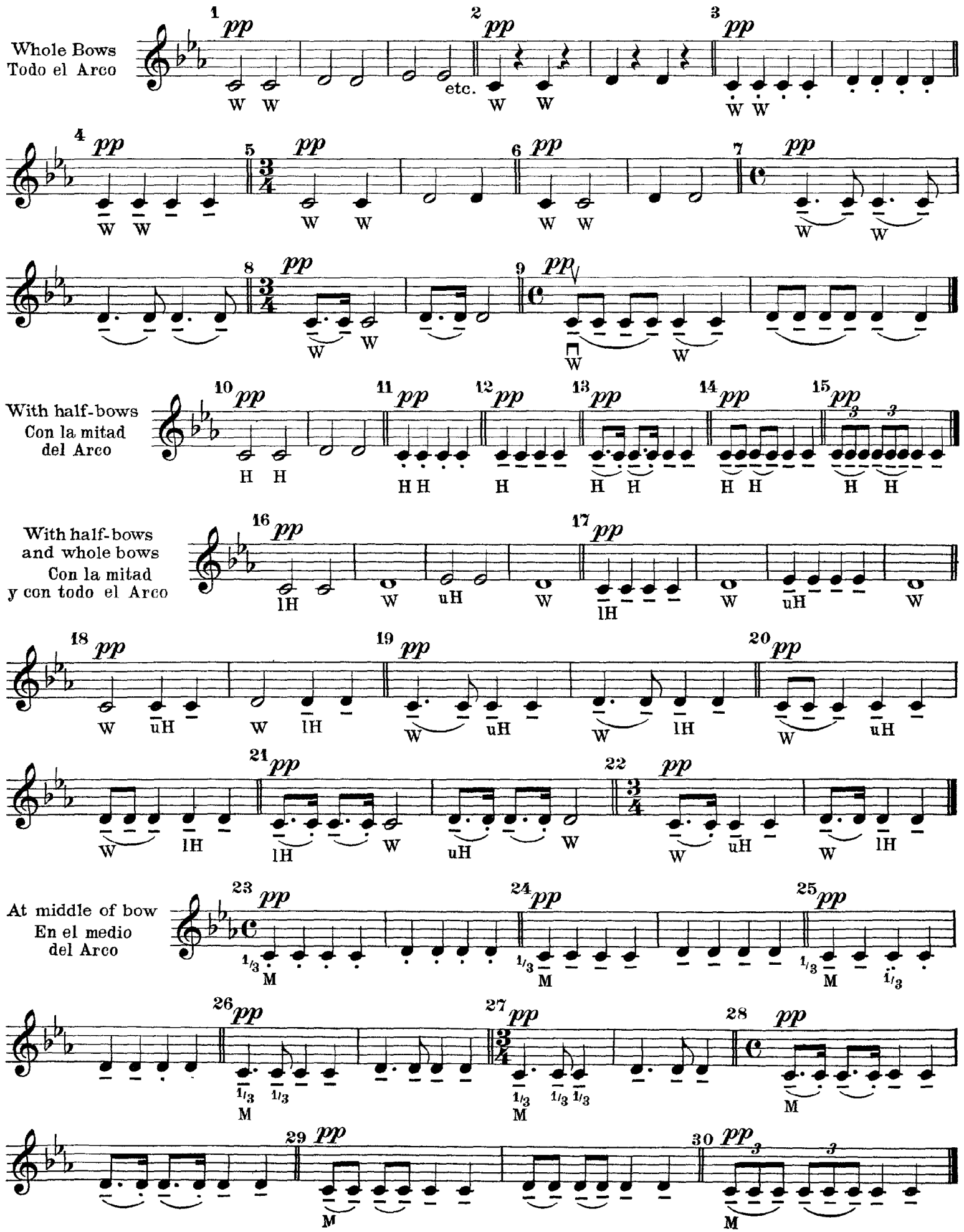
Ejercicios en *pp (pianissimo)* sobre el Diapasón (ó Batidor) para obtener la dulzura en el sonido

Nº 18

Ejemplo con 30 Variaciones



Variants | Variaciones



No. 19

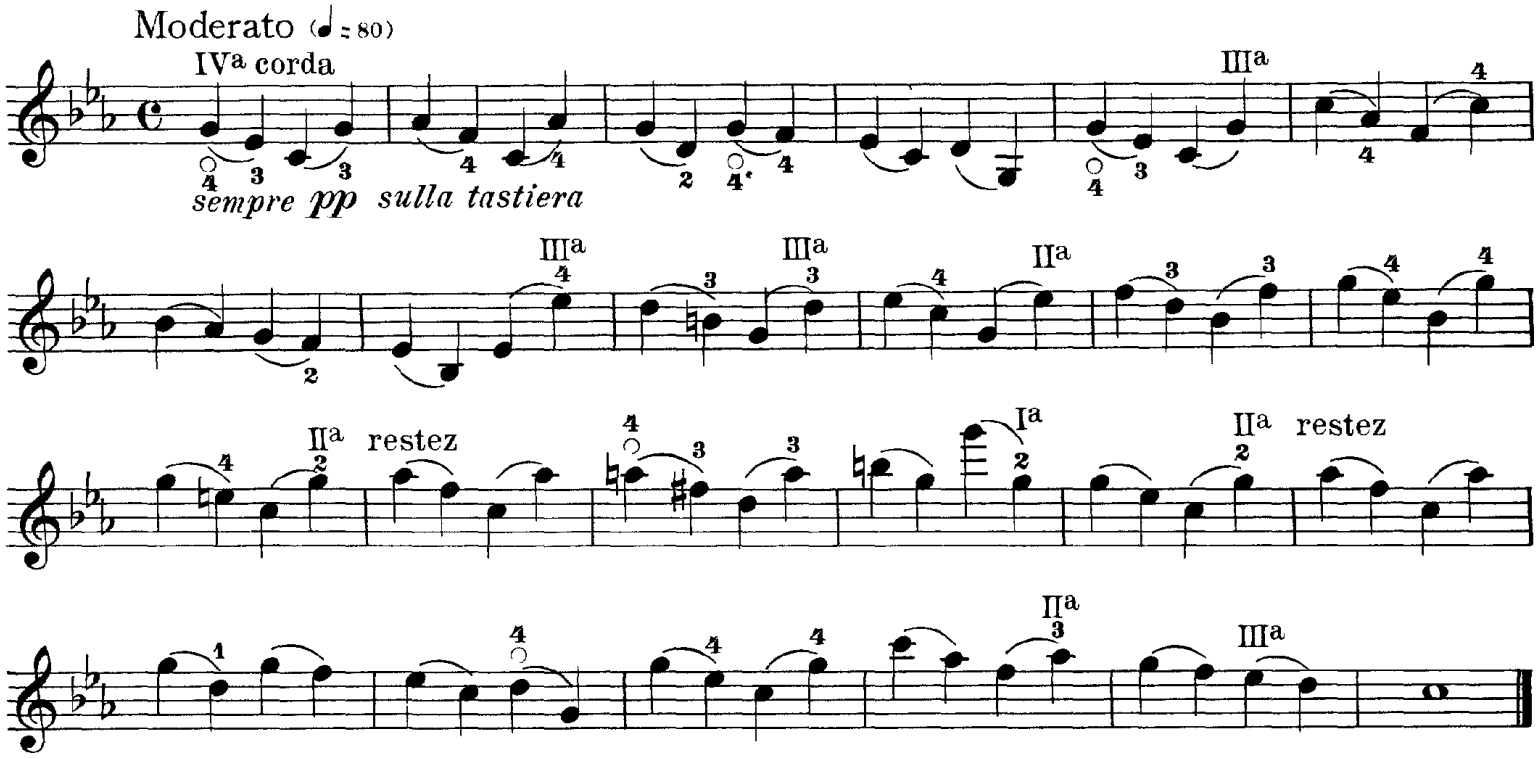
Pianissimo Exercises over the Fingerboard (continued)

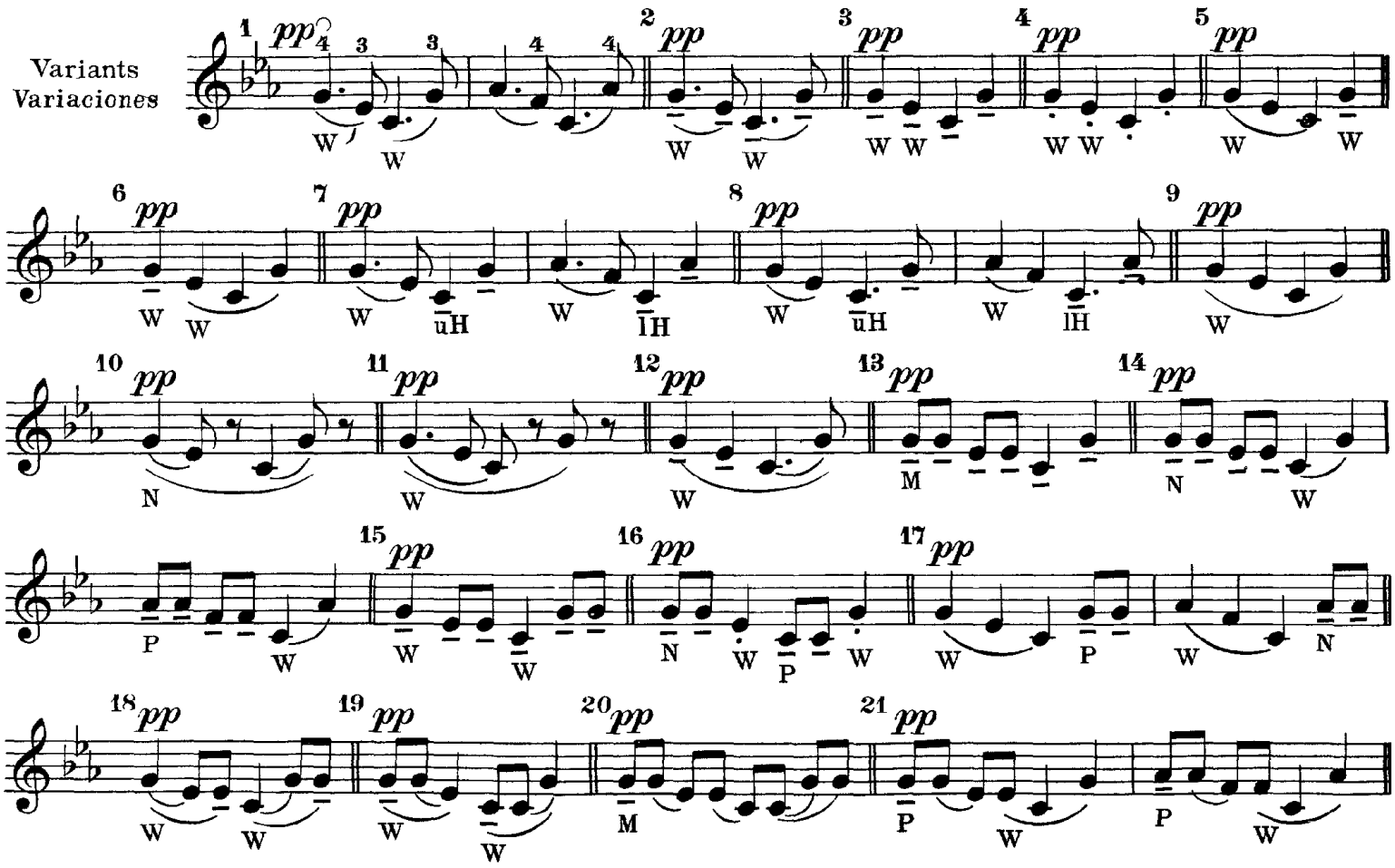
Exercise with 59 Variants

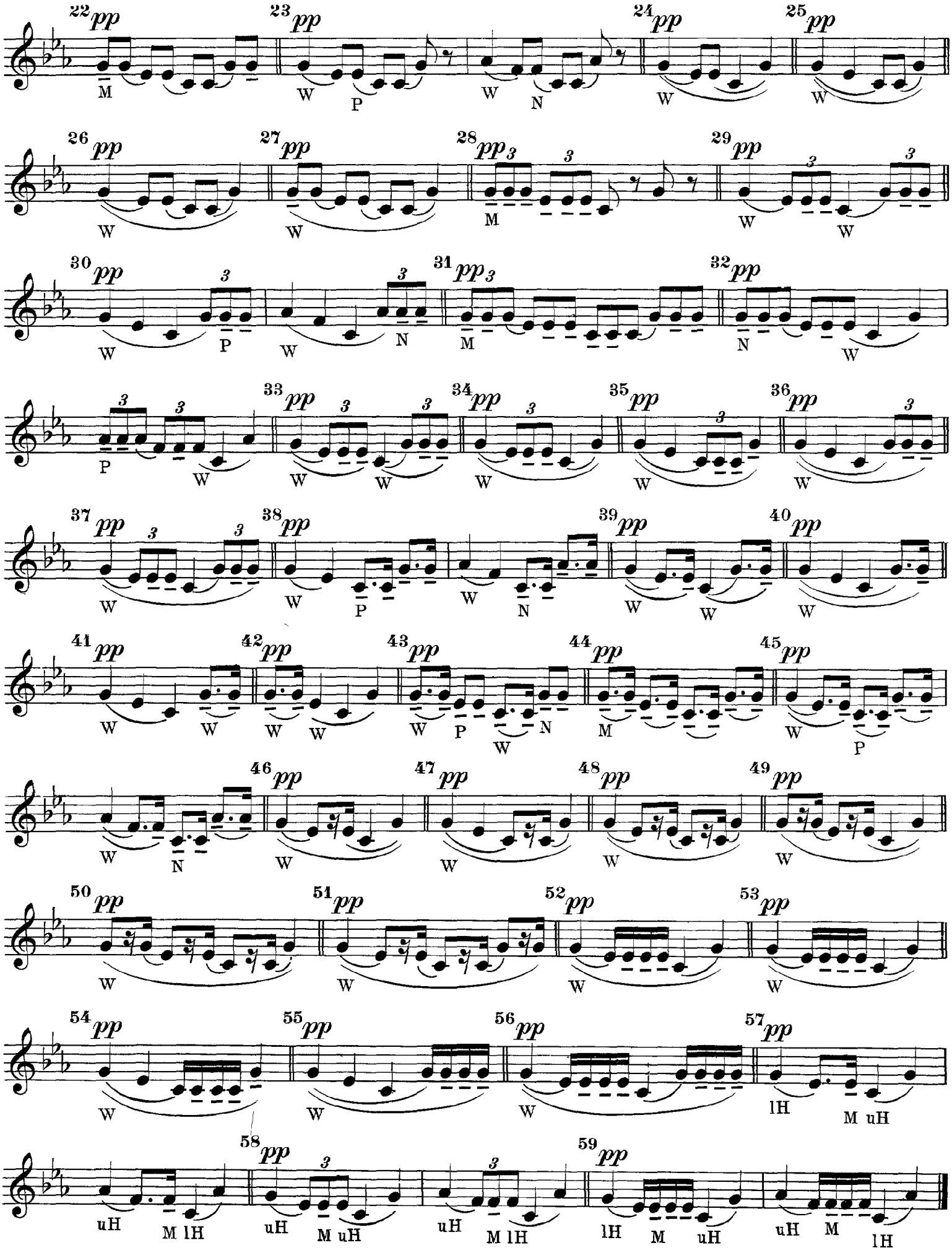
Nº 19

Continuación de los Ejercicios en *pp (pianissimo)* sobre el Diapasón (ó Batidor)

Estudio con 59 Variaciones






22 pp M
23 pp W P W N
24 pp W
25 pp W
26 pp W
27 pp W
28 pp 3 3 M
29 pp 3 W 3 W
30 pp 3 W P W 3 N
31 pp 3 M
32 pp N W
3 3 P W
33 pp 3 3 W W
34 pp 3 W
35 pp 3 W
36 pp 3 W
37 pp 3 3 W
38 pp W P W N
39 pp W W
40 pp W
41 pp W W
42 pp W W
43 pp W P W N
44 pp M
45 pp W P
46 pp W N W
47 pp W
48 pp W
49 pp W
50 pp W
51 pp W
52 pp W
53 pp W
54 pp W
55 pp W
56 pp W
57 pp lH M uH
58 pp uH M lH 3 uH M uH uH 3 M lH
59 pp lH M uH uH M lH

No. 20

Exercise on Sustained Tones for economizing the bow

Practise preceding Studies 3 to 7, and 13 to 17, in the following ways:

a) In groups of two measures to one bow *f*
b) In groups of four measures to one bow *p*
c) In groups of eight measures to one bow *ppp*

All pages referred to below are in Book I, except for exercise **14**.

Nº 20

Ejercicio en notas largas (sostenidas) y de la retención del Arco, ejemp. sosteniéndole de talón á punta y vice-versa todo lo más posible

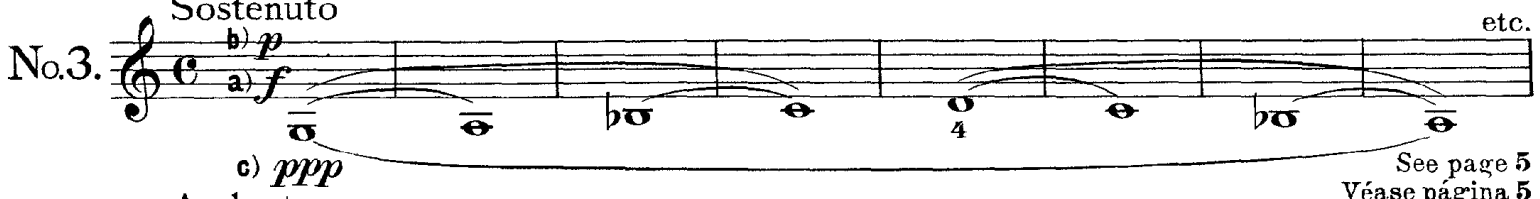
Practíquense los estudios precedentes Nº 3 á 7 y 13 a 17 en las formas siguientes:

a) en grupos de 2 compases en una sola arcada *f*
b) en grupos de 4 compases en una sola arcada *p*
c) en grupos de 8 compases en una sola arcada *ppp*

Las páginas á que más abajo nos referimos están todas en el Libro Iº, con excepción del ejercicio No. **14**.

Sostenuto

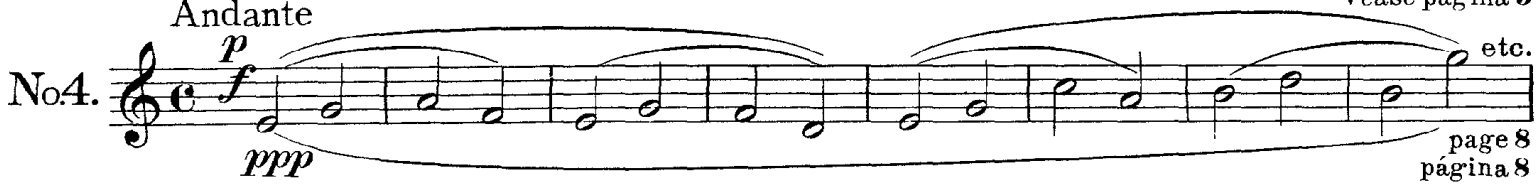
No. 3.



See page **5**
Véase página **5**

Andante

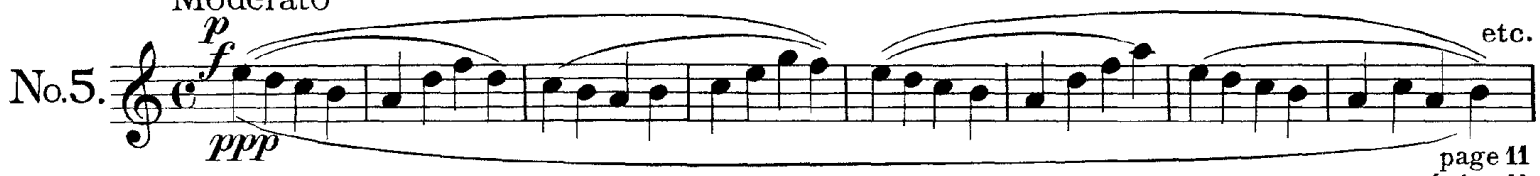
No. 4.



page **8**
página **8**

Moderato

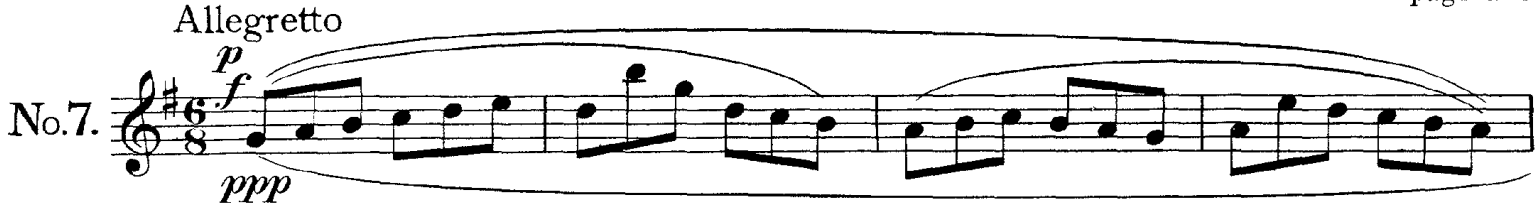
No. 5.



page **11**
página **11**

Allegretto

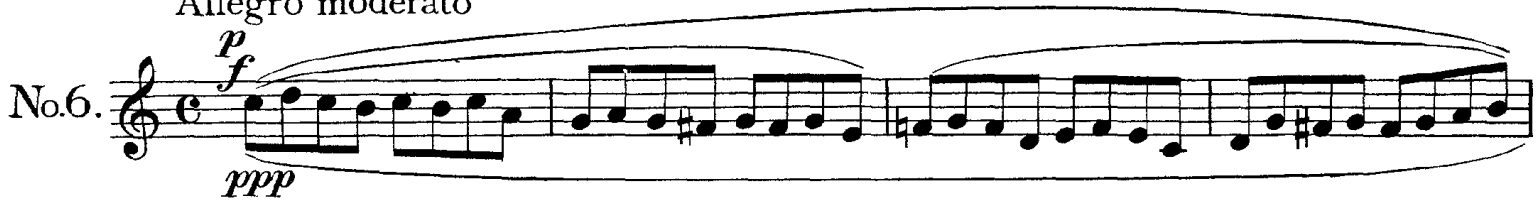
No. 7.



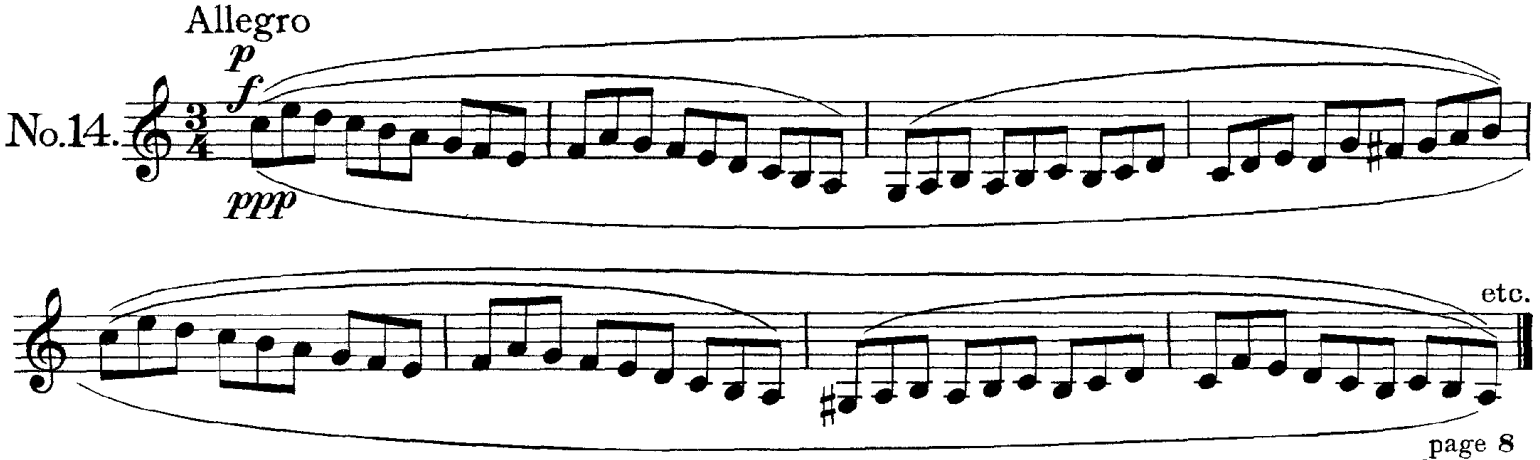
page **24**
página **24**

Allegro moderato

No. 6.



page **18**
página **18**



page 8
página 8

Exercises in Arpeggios
(Broken Chords)
across 3 and 4 strings,
using the preceding styles of bowing

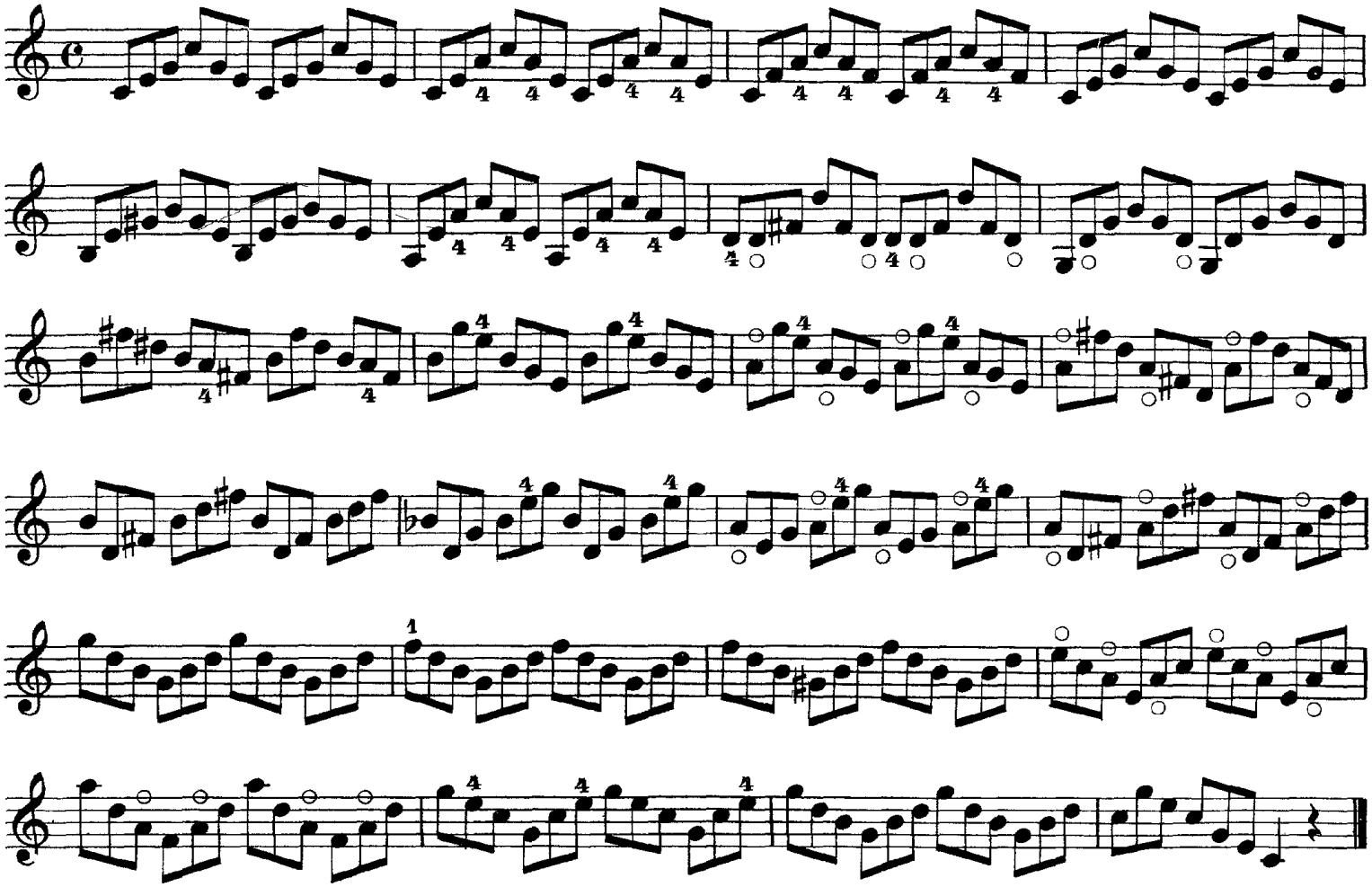
No. 21

With Bowings 1 to 97
in No. 13

Ejercicios en acordes arpegiados
sobre tres y cuatro cuerdas,
aplicándoseles los golpes
de arco precedentes

Nº 21

Con los golpes de arco
indicados en los Nos 1 á 97 del Nº 13

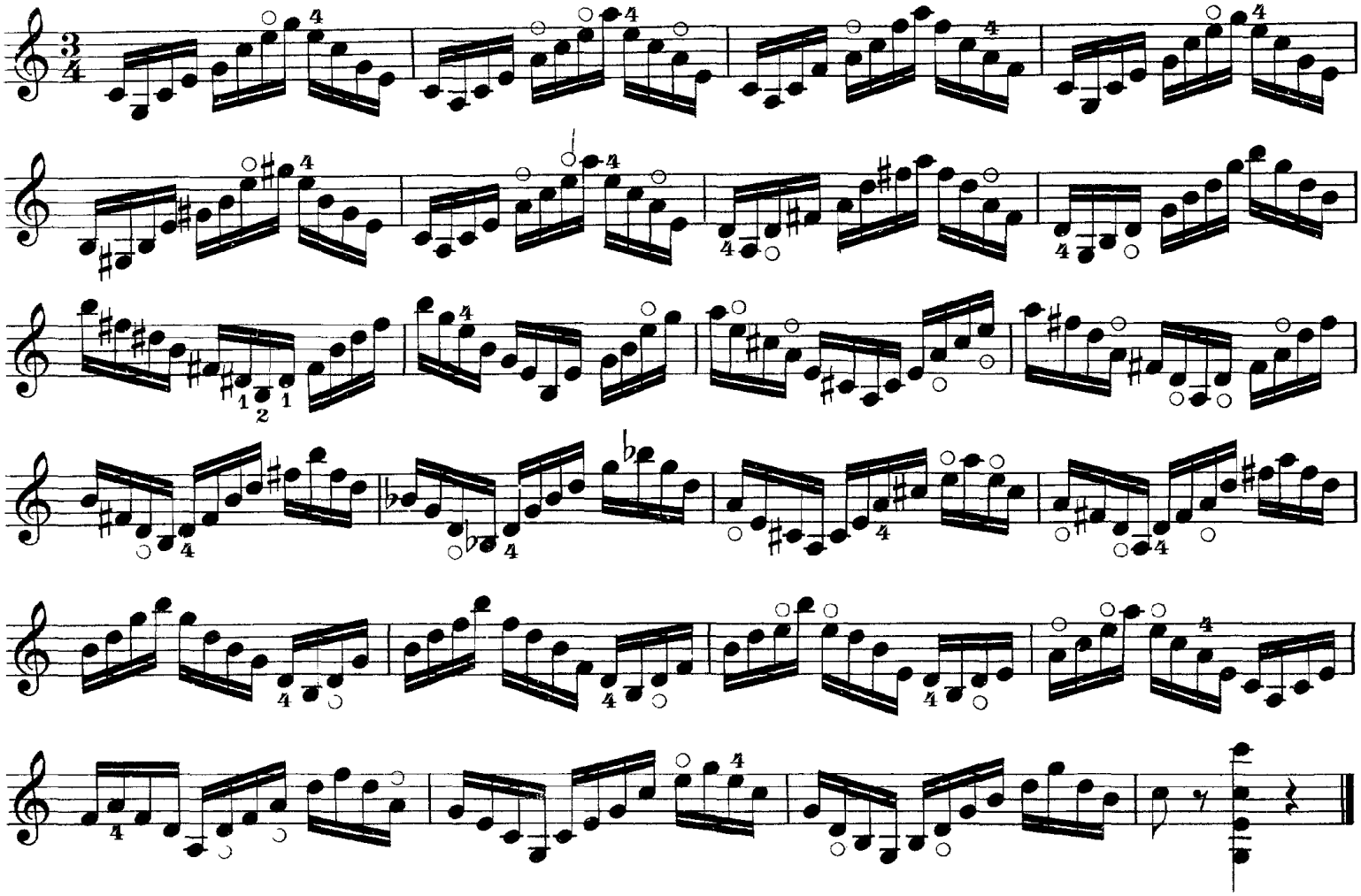


No. 22

With the Bowings Given in No. 16

Nº 22

Con los golpes de arco del Nº 16

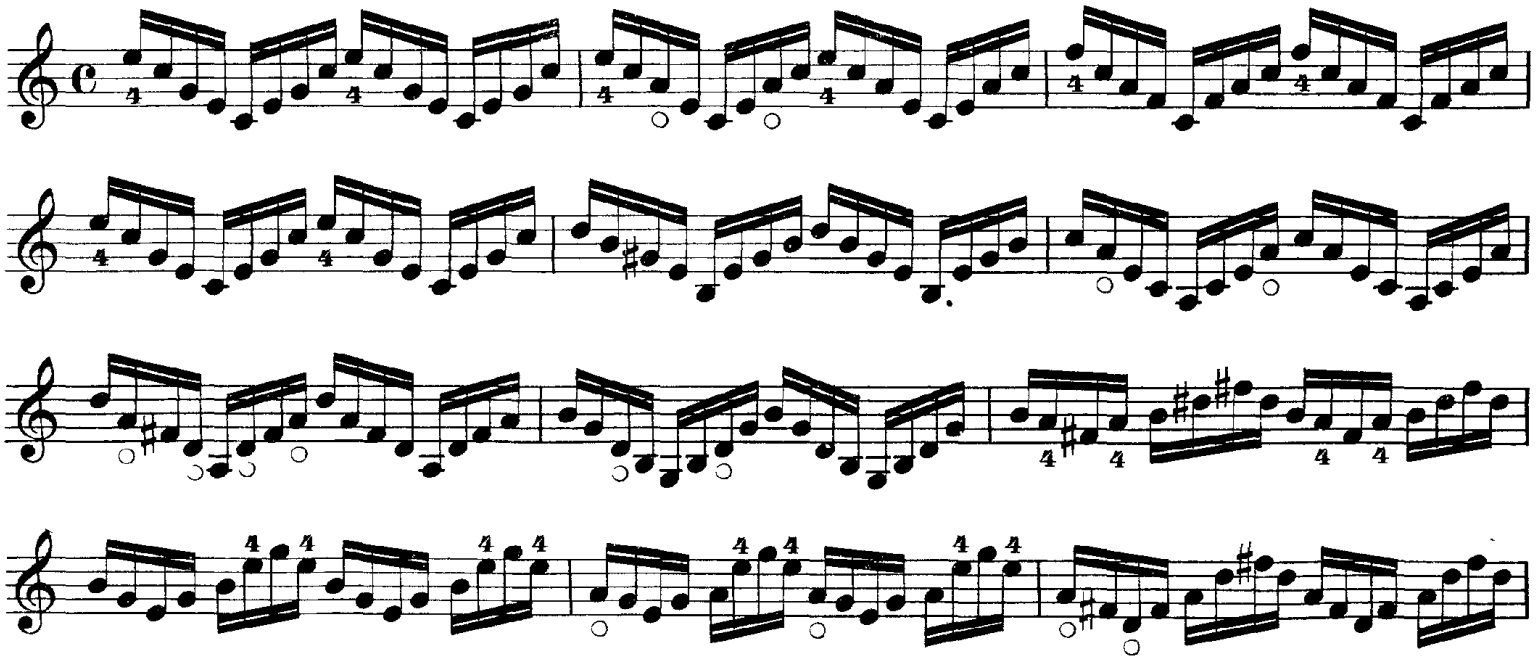


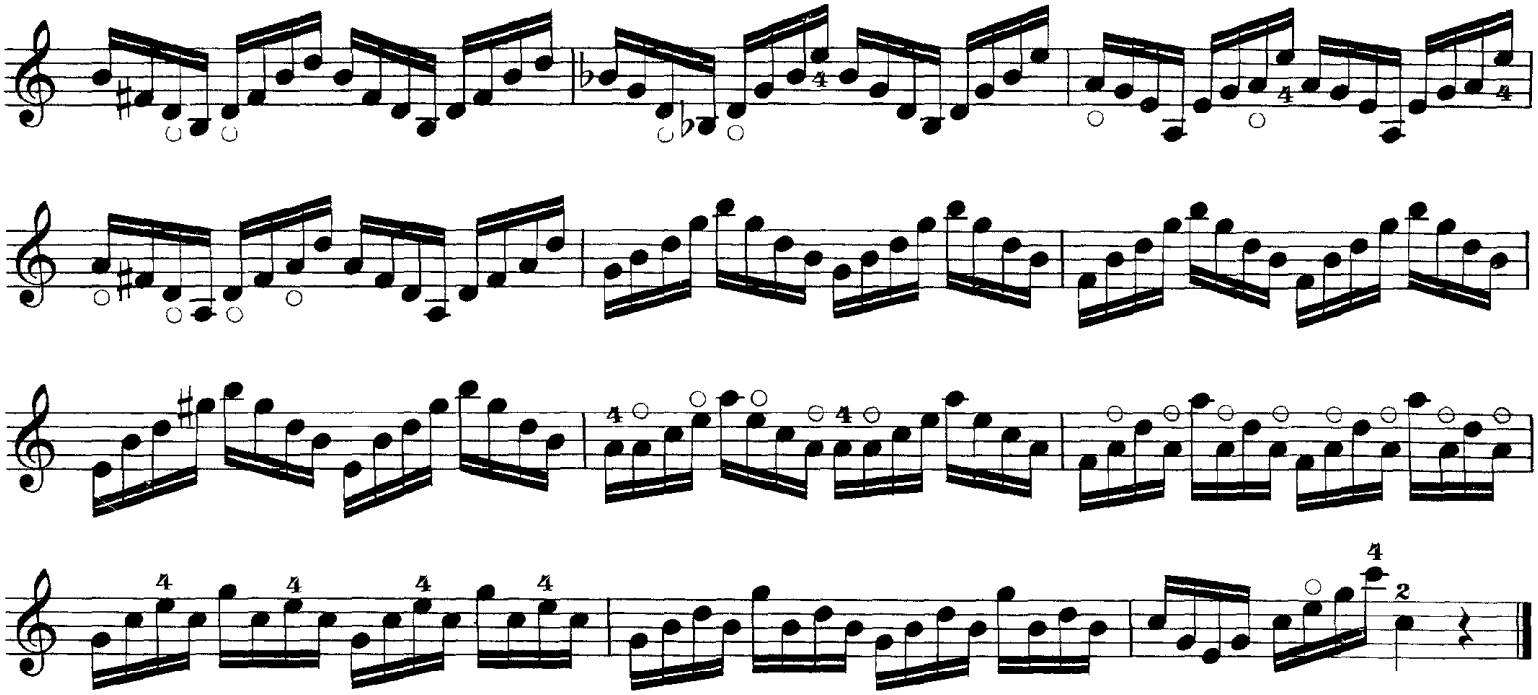
No. 23

With the Bowings Given in No. 17

Nº 23

Con los golpes de arco del Nº 17



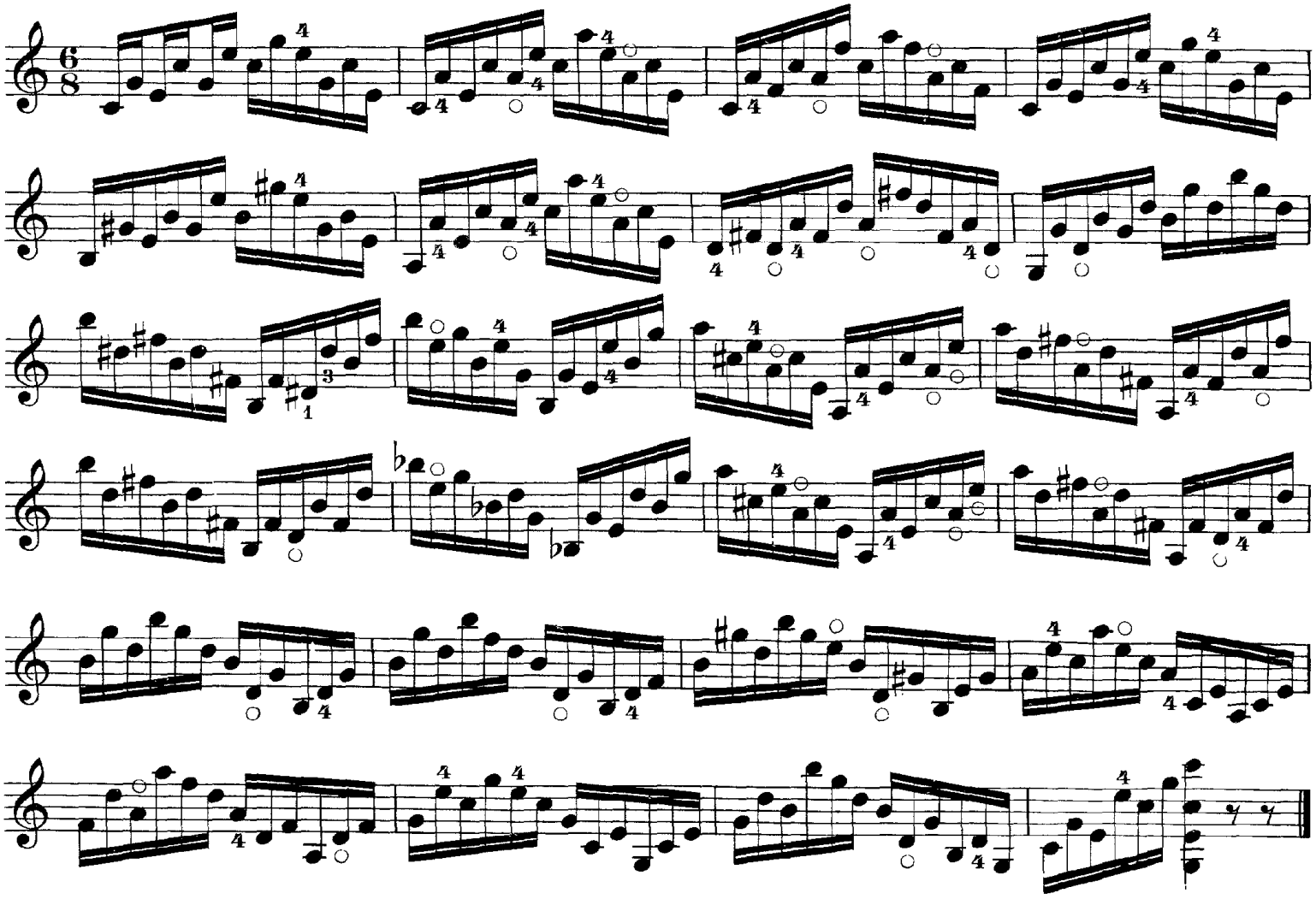


No. 24

With the Bowings Given in No. 15

Nº 24

Con los golpes de arco del Nº 15



Employment of the Preceding Bowings in the High Positions

No. 25

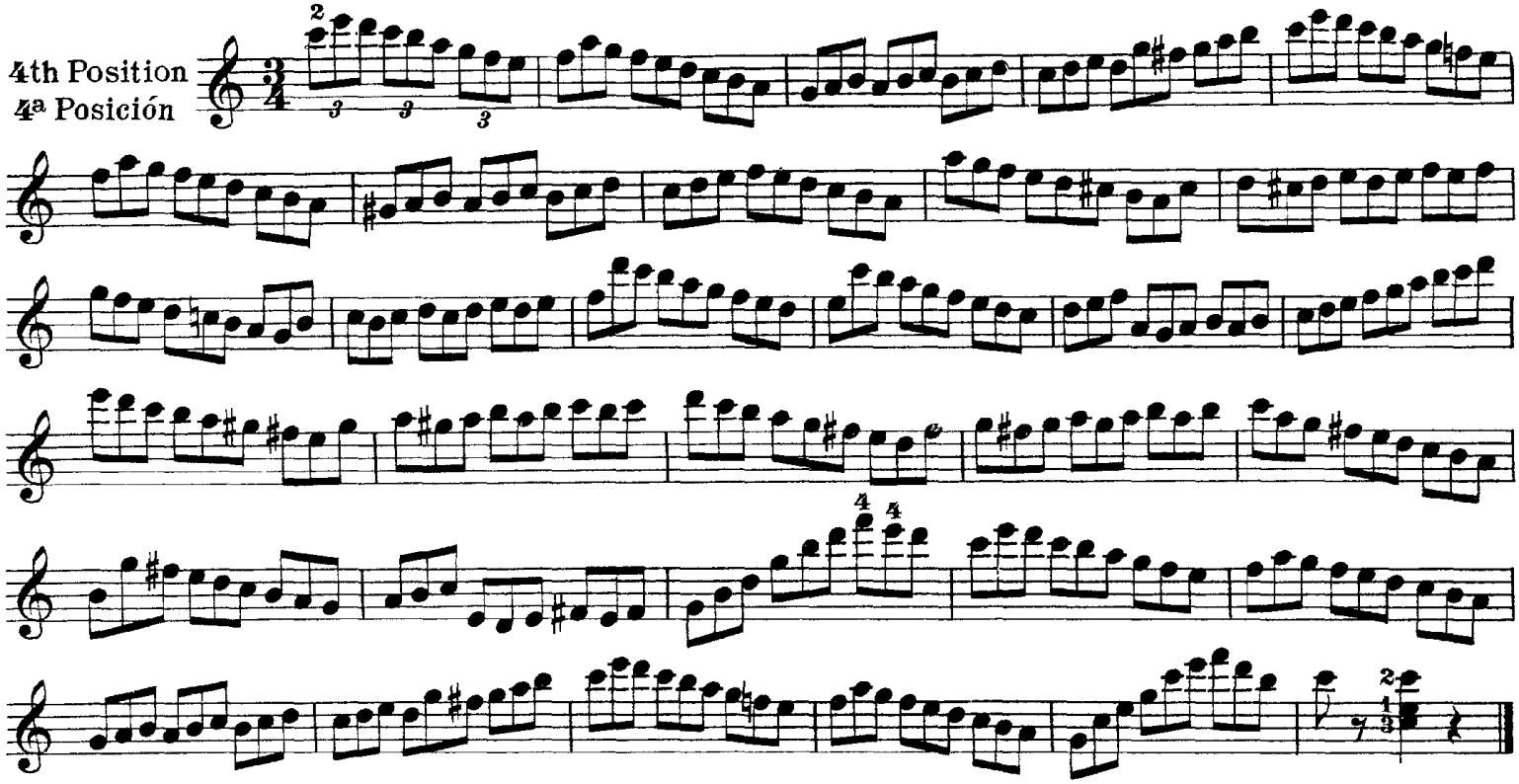
With the Bowings Given in No. 14

Empleo de los golpes de arco precedentes en las posiciones superiores

Nº 25

Con los golpes de arco del Nº 14

4th Position
4ª Posición



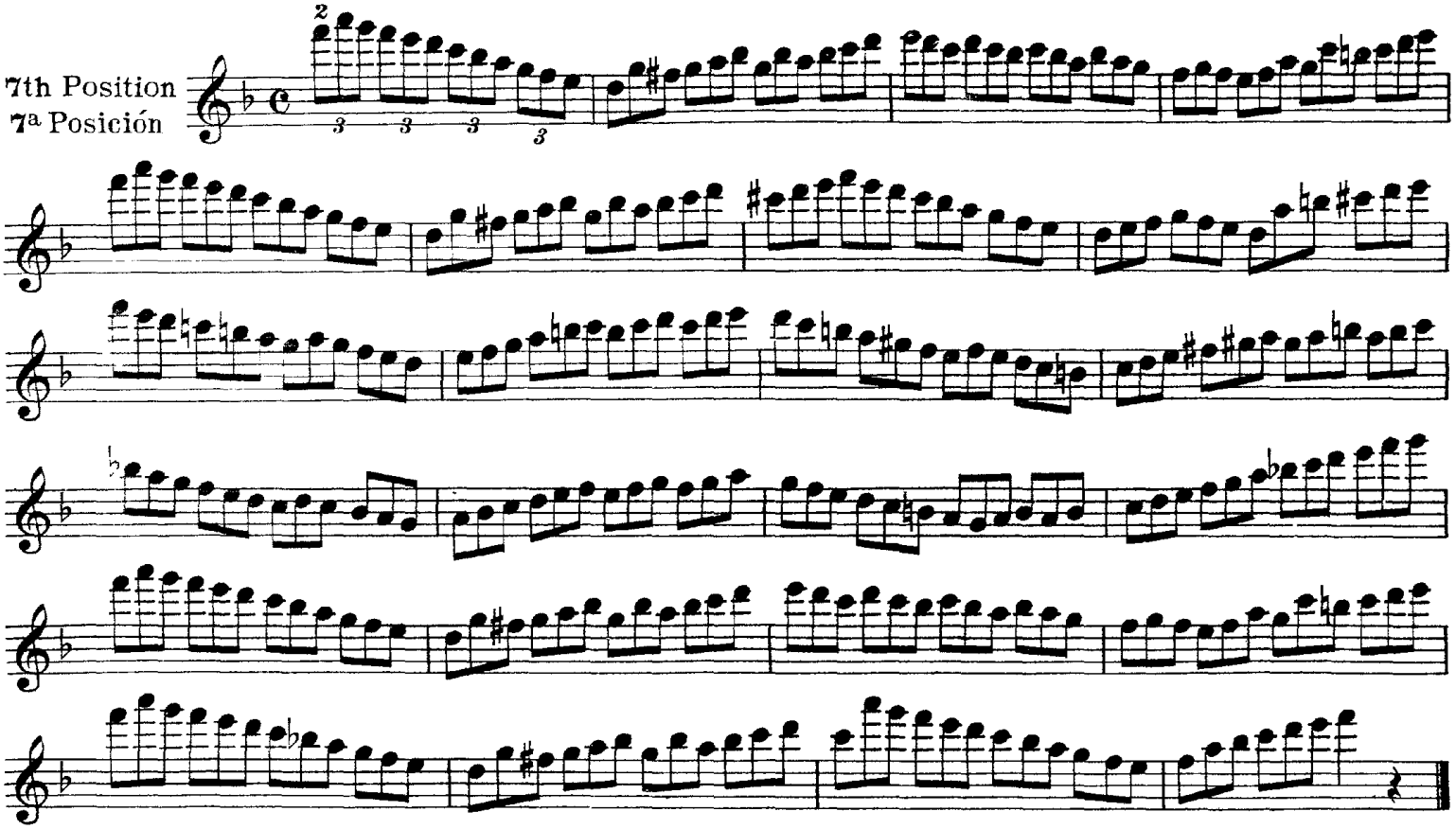
No. 26

With the Bowings Given in No. 13

Nº 26

Con los golpes de arco del Nº 13

7th Position
7ª Posición

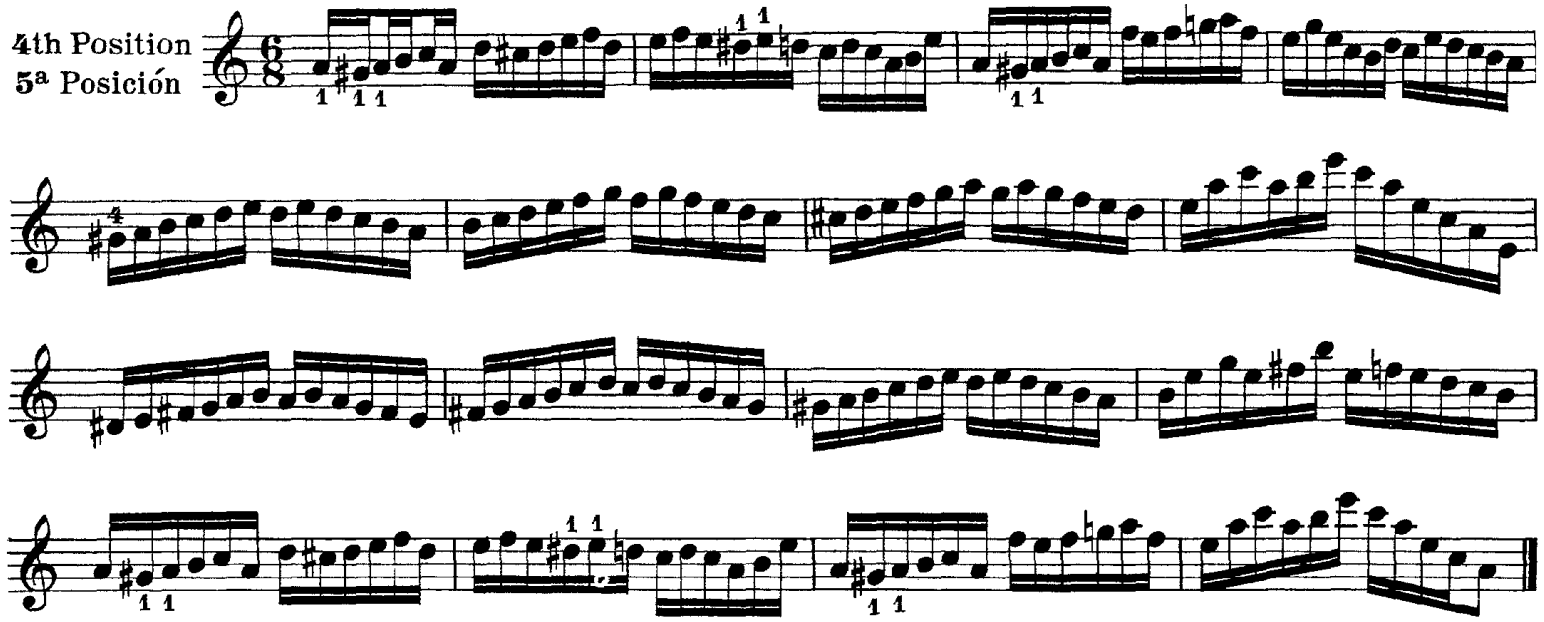


No. 27

With the Bowings Given in No. 15

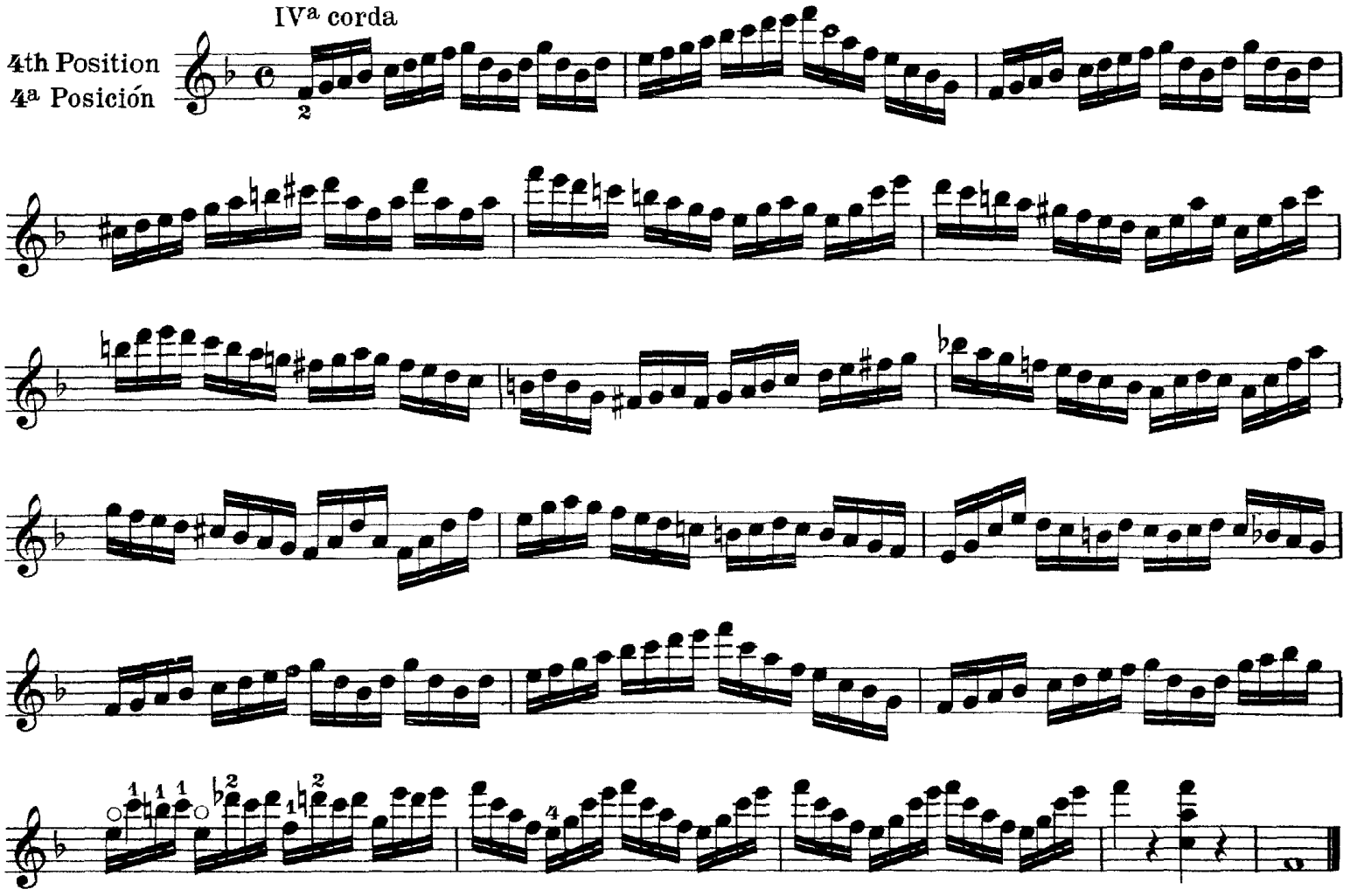
Nº 27

Con los golpes de arco del Nº 15



No. 28

With the Bowings Given in No. 17

Nº 28

Con los golpes de arco del Nº 17